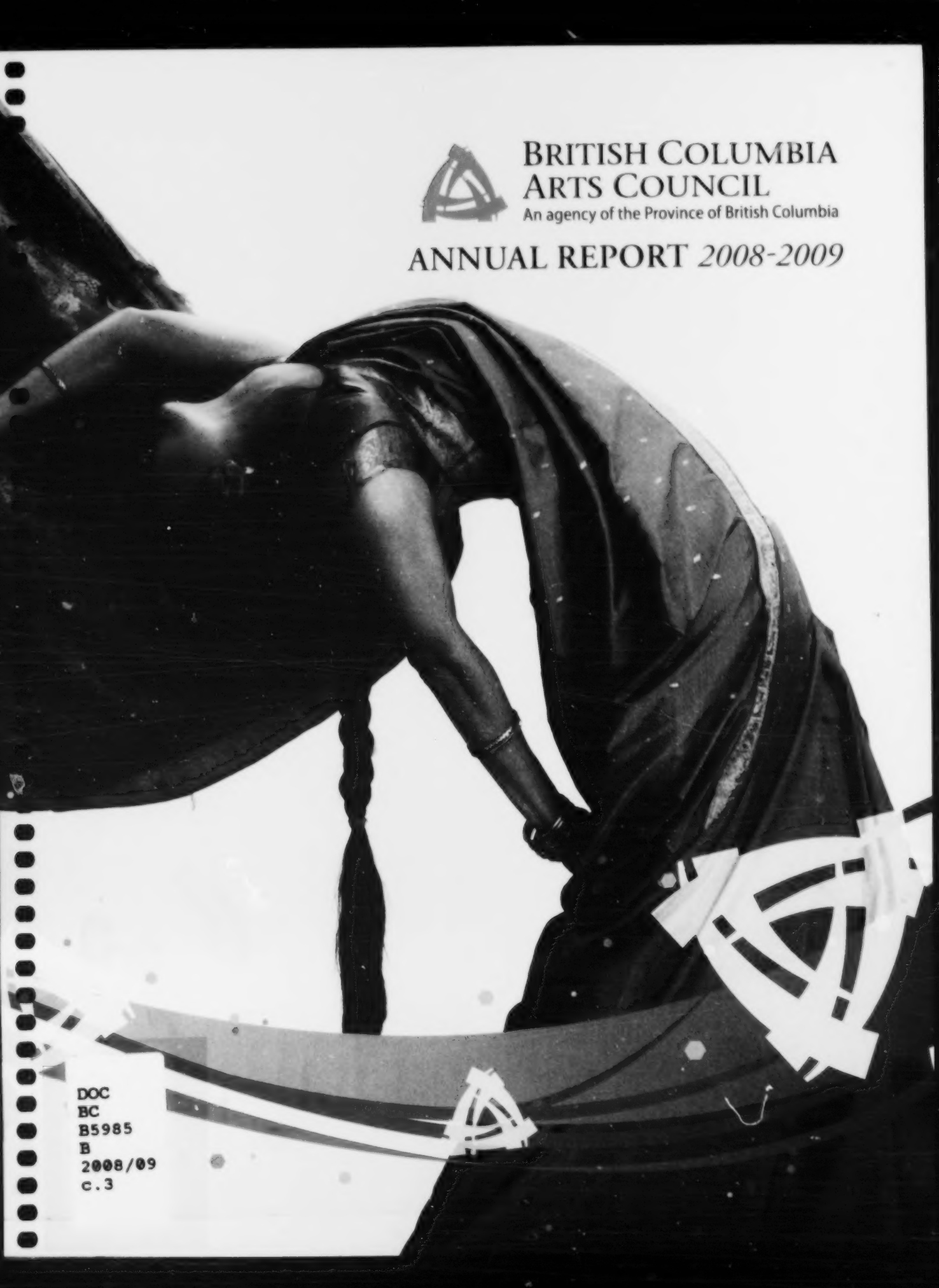

BRITISH COLUMBIA ARTS COUNCIL

An agency of the Province of British Columbia

ANNUAL REPORT *2008-2009*

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BC ARTS COUNCIL

ANNUAL REPORT 2008 - 2009

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Inside Cover: *Johnny Grant: A Rollicking Adventure Story* by Daniel Martin and Dave Mott. Pictured are Daniel Martin and Dave Mott, Upintheair Theatre. Photo by Cynamon Shcreinert

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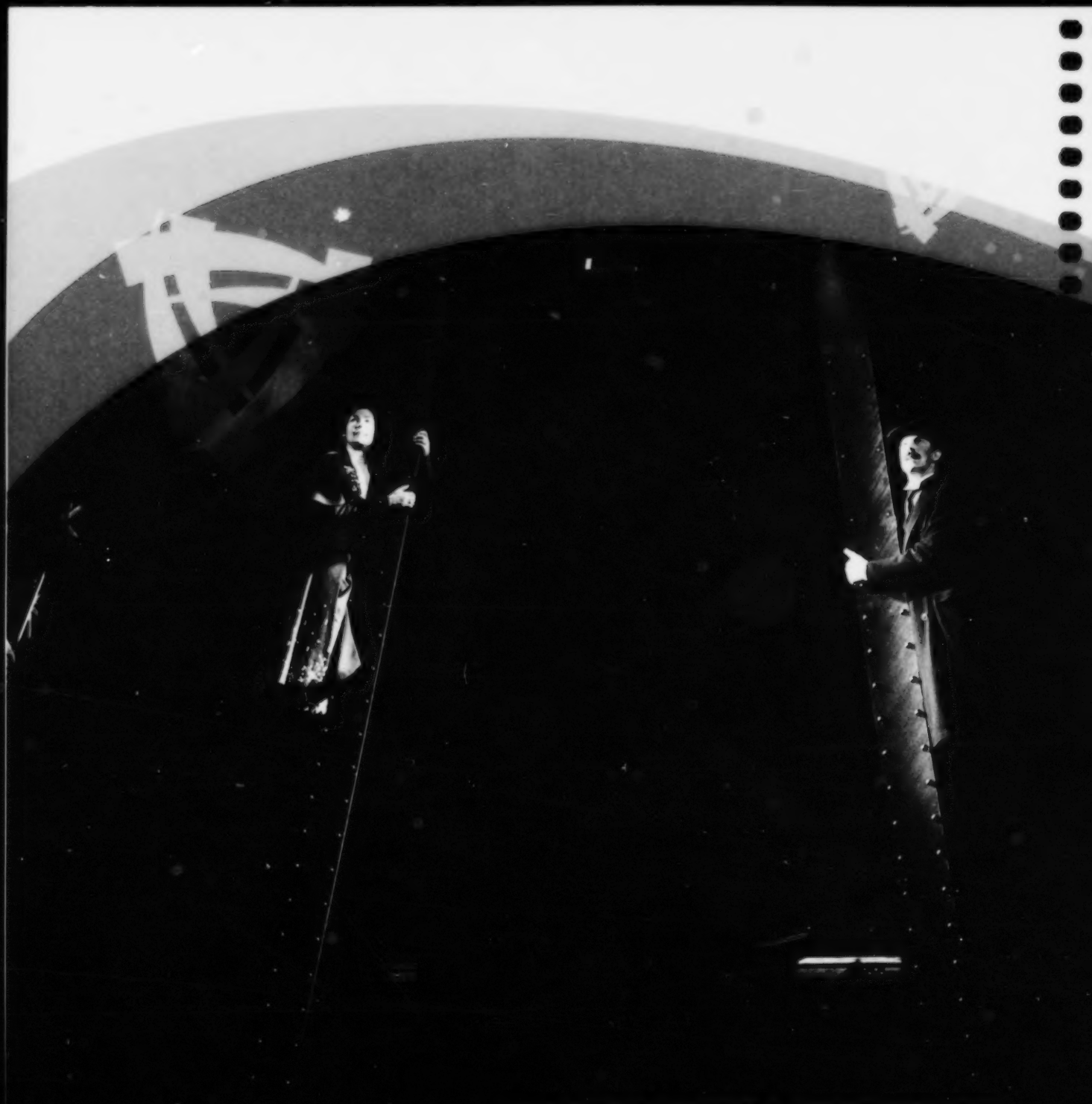


OVERVIEW OF THE BC ARTS COUNCIL

The British Columbia Arts Council was established by the Arts Council Act, RSBC 1996, c. 19 to provide:

- support for arts and culture in British Columbia
- an opportunity for people and organizations to participate in the arts and culture
- an open, accountable and impartially administered process for managing provincial funds

The Council carries out this statutory responsibility through an array of related programs that can be broadly grouped as follows:

- Operating Assistance
- Project Assistance
- Touring Assistance
- Arts Awards for Individuals
- Sustainability

The specific areas toward which these programs provide support are:

- Arts Festivals
- Arts Training Resources
- Community Arts Development
- Dance
- Literary Arts
- Media Arts
- Museums
- Music
- Theatre
- Visual Arts

Together with the provision of scholarship awards, this support helps sustain community and professional arts and cultural organizations, as well as individual artists, and increases opportunities for all citizens to participate in cultural and artistic experiences throughout British Columbia.

MANDATE

The mandate of the Council is defined by the Arts Council Act, as noted above, and can be summarized as follows:

The British Columbia Arts Council supports the arts and cultural community by providing financial assistance, research, advocacy, and public education.

MISSION AND CORE VALUES

The mission of the Council is to engage all British Columbians in a healthy arts and cultural community that is recognized for its excellence. In fulfilling this purpose, the Council is required by its enabling legislation to:

- consult with artists, arts and cultural organizations, governments and other interested communities
- allocate the money dedicated annually by the legislature
- support arts and culture through providing public education, conducting research and advocacy, awarding grants, and providing information on the Council and arts and culture in British Columbia.

In the pursuit of its mission, the Council is also guided by six core values, as follows:

- the value of a vibrant arts and cultural community in the creation of a healthy society
- the value of artistic excellence in all art forms
- the value of inclusiveness and the fullest possible reflection of the province's Aboriginal and cultural diversity
- the value of encouraging artistic activity from established to emerging and from traditional to experimental
- the value of administrative and adjudicative processes which are transparent and which adhere to the principles of accountability, independence, recognition of merit, and equality of opportunity
- the value of defining clear goals, developed in consultation with the arts and cultural community, to guide long and short-term operations

GOALS

The four goals that serve to describe the desired results for the Council as it strives to achieve its vision are:

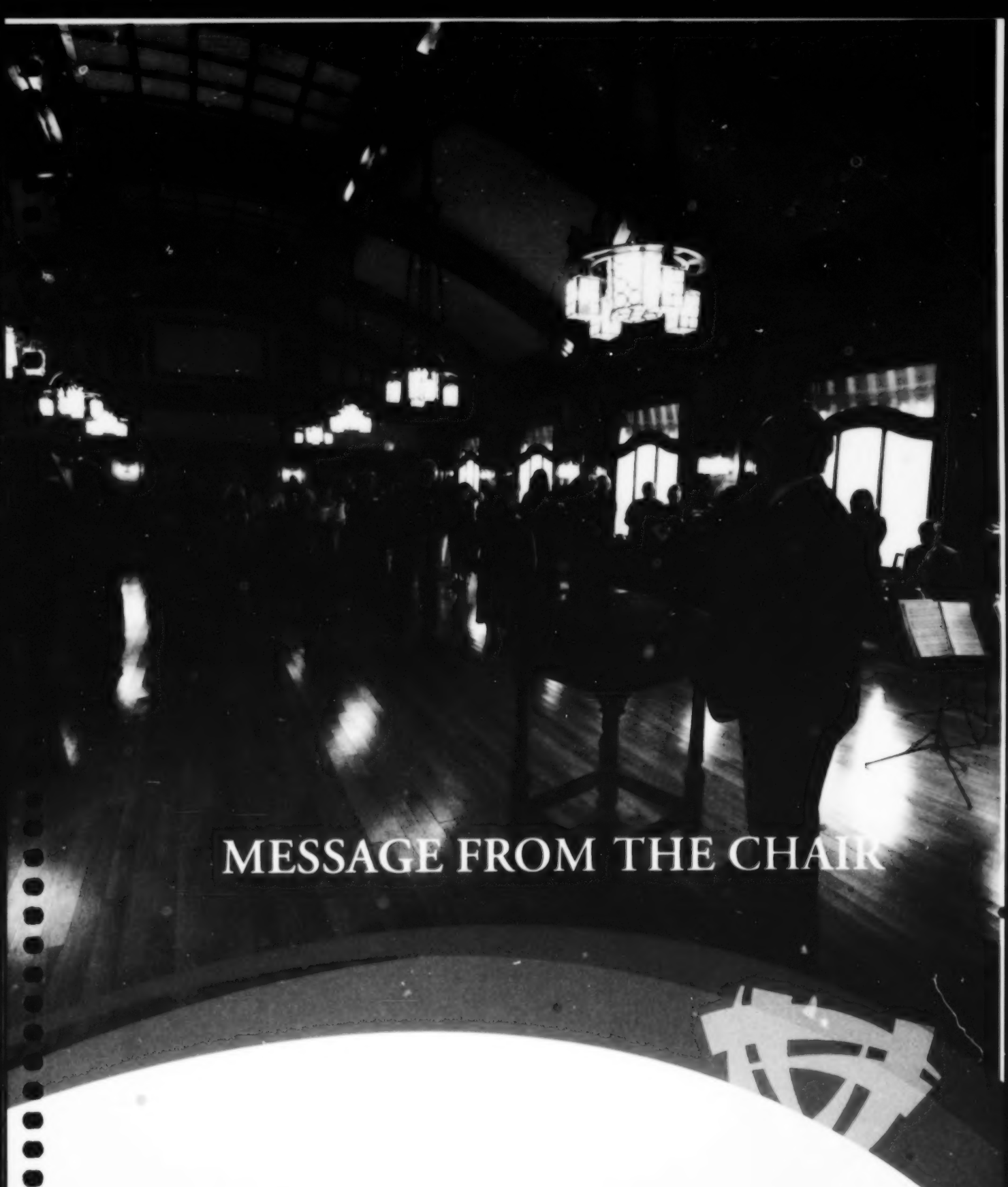
Artistic Achievement: Excellence, creativity and diversity in BC's arts and cultural sector are recognized and encouraged.

Sector Capacity: Arts and cultural organizations are thriving and sustainable.

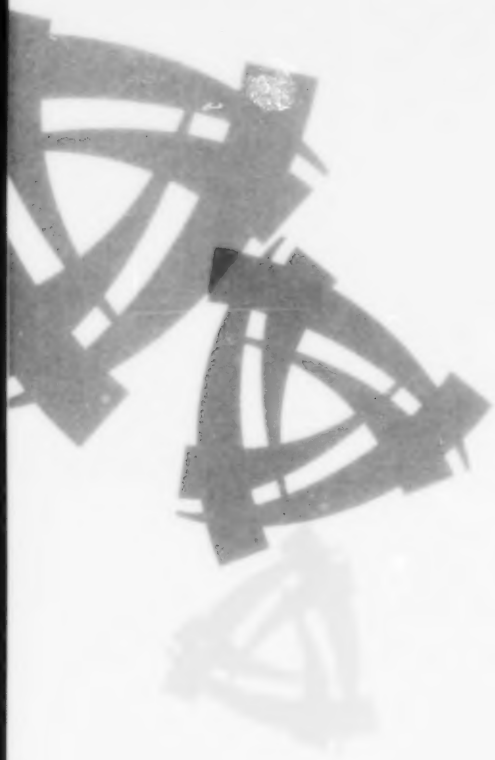
Community Engagement: Opportunities to participate in arts and cultural activities are available throughout the province.

Organizational Effectiveness: Administrative, evaluative and policy development processes are effective and efficient.

The Council is engaged in a continuing process to confirm that these goals remain relevant and to determine the appropriate balance in the allocation of resources.



MESSAGE FROM THE CHAIR



As anticipated in our 2008/09 Service Plan, the past year was indeed one filled with both possibilities and pressures for the British Columbia Arts Council (the Council), as well as for the arts and cultural communities of the province. In particular, the Province's creation of the BC150 Cultural Fund (the Fund) in March of 2008 created a wonderful opportunity and presented a challenge for the Council.

The Fund is a $150 million permanent endowment, the earned revenues of which are distributed to the arts and cultural community on the advice and for the purposes of the Council. The initial projections of annual earnings of $7.5 million provided the Council with an unparalleled opportunity to reconsider strategic priorities for the development of the arts. The challenge initially presented was to manage the distribution of the revenues and the sector's expectations of new support. This was amplified by the unforeseen global economic turmoil that reduced the earnings of the Fund to $3.5 million.

In 2008/09 the Council welcomed the appointment of five new members. Connie Watts of Port Alberni, Dr. Stanley Hamilton and Christos Dikeakos of Vancouver, Michael Tindall of Coldstream and Dr. Ronald Smith of Lantzville bring to the Council a broad range of experience in visual art, economics, media production, writing and publishing, and business management. Individual biographies can be viewed on the Council website and on page 65.

These appointments raised to fourteen the number of new members joining the Council in the last two years. The opportunity this provided to Council to review priorities with fresh eyes and new ideas is significant, although the departure of fourteen long serving members presented a challenge in terms of the continuity of policy development and strategies. Fortunately, the coincidental addition of new perspectives and resources led to the timely initiation of a strategic planning process for the Council.

On a sombre note I must mention the passing of west coast theatre veteran and former Council member David Ross of Kamloops. David was Artistic Director of the Western Canada Theatre for more than two decades and served on Council from 2002 to 2008. David lost a courageous battle with cancer in March of this year.

Changes at the executive level of the Ministry of Tourism, Sport and the Arts were also significant. In June of 2008 government restructured its ministries, leading to the emergence of the Ministry of Tourism, Culture and the Arts. Accompanying the structural change was a change of minister from the Honourable Stanley Hagen to the Honourable William Bennett.

I would be remiss at this point if I did not acknowledge the passing of Minister Hagen early in 2009. Minister Hagen demonstrated his support for arts and culture generally and the Council specifically many times. He was integral to the establishment of the BC150 Cultural Fund and numerous other cultural initiatives during his tenure as minister responsible for arts and culture. He is missed.

In October 2008, the Council conducted its annual regional meeting in the East Kootenays. Cranbrook specifically – the home town of

Minister Bennett. The Council took advantage of this opportunity to invite Minister Bennett to our meetings to begin the process of building a relationship of information exchange, mutual trust and appreciation.

The first day of the regional meeting Council members had the opportunity to visit several arts and cultural organizations in Cranbrook, to gain firsthand knowledge of their operations and of the opportunities and challenges they confront. Those visits were followed by a reception for the arts and cultural community of the Kootenays. I have to say that Council members were surprised and thrilled by the turnout for the reception. Artists, cultural workers and volunteers from Kaslo, Nelson, Castlegar, Trail, Golden, Invermere, Fernie, Cranbrook and several other communities converged in the Royal Alexandra Hall at the Canadian Museum of Rail Travel for an evening of informative exchange. The regional meetings are invaluable to the Council as we strive to understand and support the artistic and cultural aspirations of all the regions of British Columbia.

In 2008/09 the Council began a strategic planning process which built on the work of the Strategic Priorities Committee over the previous year that included the refinement of the core values of the Council. As part of the process, Council revisited its legislated mandate as defined in the Arts Council Act (1996). A key element of that mandate states that the Council must, in addition to distributing the funds allocated by the legislature, "support arts and culture in British Columbia through public education, research and advocacy". Over the past months we have realized that this element of our mandate has taken a back seat to our primary function of providing program support to our artists and cultural organizations. Consequently, we have retuit the Council's Communications Committee, engaged staff with expertise in public affairs and begun the process of creating and implementing a communications plan that will refocus Council's efforts to inform the people of the province, Canada and the world about our unique arts and culture and invite them to experience them for themselves.

The past year provided several opportunities for the Council to focus on the public awareness of BC artists and their work. Opportunities such as the 2009 and 2010 Cultural Olympiads, the BC Scene showcase in Ottawa and a variety of invitations for BC artists to participate in prestigious national and international events were supported through introduction of the Special Projects – Unique Opportunities program. The Vancouver Symphony toured Asia and Ballet BC visited Korea with the support of the Council's Touring Initiatives program. Showcasing our artists at these important events will, in the long run, build new markets for our artists and contribute to the awareness of the quality and diversity of the province's arts and culture which will, in turn, attract visitors to the province.

In February 2009 the Province tabled budget estimates for the next three years. Projections indicated significant reductions in the funds that will be available to the Arts and Culture Division of the Ministry of Tourism, Culture and the Arts. To offset the projected reduction to the allocation for the grants budget of the Council in fiscal 2009/10, the Government provided the Council with a one-time supplementary estimate of $7 million. These funds were distributed on a prorated basis by the Council prior to the end of the fiscal year to organizations that had received operating assistance in 2008/09.

While the Council is appreciative of the Province's effort to maintain its support for the arts through the Council, we are also very aware that, given the world-wide economic circumstances, the government must also be committed to a budgetary process that provides for the necessary oversight that will protect the interests of all citizens of British Columbia.

In retrospect, fiscal 2008/09 will generally be remembered for the impacts of the economic downturn. The Council will remember it as a year in which opportunities for revitalization were provided by new investment from the provincial government and new ideas offered through new appointments to the Council.

I would like to acknowledge my colleagues on the Council for their hard work and dedication over the past year. I must further acknowledge and thank the members of the arts and cultural community who serve on our advisory committees and juries. Even with additional resources, funding decisions are never easy. The Council's commitment to an "equitable, fair and transparent" process for adjudication is based upon the hard work and thoughtful consideration of the juries and advisories. They are, of course, greatly assisted in their efforts by the significant contribution of Council's knowledgeable and professional staff.

On behalf of Council, I would like to thank the provincial government and specifically, the Honourable Bill Bennett and his staff for their support throughout the year.

During the seven years that I have had the privilege of serving the province's artistic and cultural communities as Chair of the Council, I have personally experienced the work of many of our finest artists and cultural organizations. The talent and creativity demonstrated by the artists of British Columbia is second to none. As citizens of this province we should take pride in their achievements and invite Canada and the world to experience our unique arts and culture and to hear our stories.

I must express the sense of appreciation and respect we at the BC Arts Council have for the work of our artists. Providing support, at all levels, for the realization of that work is our raison d'être. We are honoured to serve the arts and cultural communities of the province.

Donald Shumka, Chair

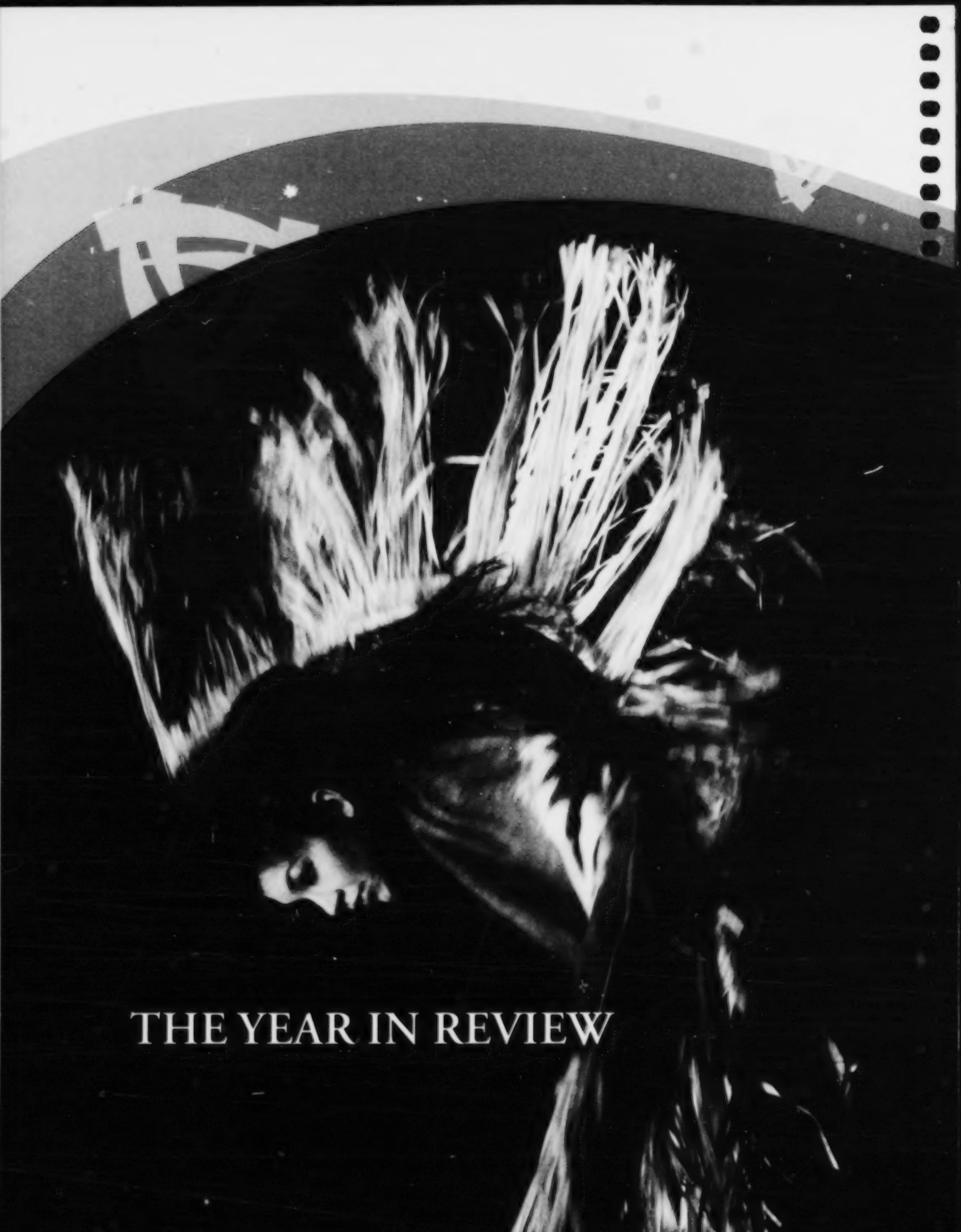
British Columbia Arts Council

ACCOUNTABILITY STATEMENT

The 2008/09 British Columbia Arts Council Annual Report was prepared under my direction in accordance with the Budget Transparency and Accountability Act. I am accountable for the contents of the report, including the selection of performance measures and the reported results. All significant decisions, events and identified risks, up to March 31, 2009, have been considered in preparing the report. I am responsible for ensuring internal controls are in place to ensure performance information is measured accurately and in a timely fashion.

The report contains estimates and interpretive information that represent the best judgment of management. Any changes in mandate direction, goals, objectives, strategies, measures or targets made since the 2009/10 – 2011/12 Service Plan was released and any significant limitations in the reliability of data are identified in the report.

Donald Shumka, Chair
British Columbia Arts Council



THE YEAR IN REVIEW

In fiscal 2008/09 the British Columbia Arts Council continued to fulfil its mandate to support the development of the province's arts and cultural communities. The Council carries out this responsibility, in part, through the delivery of a range of programs intended to meet the needs of a large and diverse arts and cultural community. This community makes an outstanding contribution to the economic and social well being of British Columbia.

DELIVERY OF SERVICE PLAN COMMITMENTS

In fiscal 2008/09 staff of the Council managed 1,954 requests for financial assistance. Awards totaling $23,817,664 were allocated to 1,373 organizations and individuals, serving 237 communities in British Columbia.

A total of 126 individuals participated in 98 days of peer adjudication of thirty Council programs of support for arts and culture.

The members of the Council met four times in fiscal 2008/09. The Council convened three times in Vancouver and once in Cranbrook. The Cranbrook gathering of Council included outreach visits by Council members to client organizations in the community. The arts and cultural communities of the East and West Kootenays, including Kaslo, Nelson, Golden, Revelstoke, Fernie and Invermere then gathered in the Royal Alexandra Hall at the Canadian Museum of Rail Travel on the evening of Friday, October 3, 2008 to meet, share stories and exchange contact information with the members of Council.

During the past year, in addition to providing support as described above, the Council continued implementation of the recommendations of program reviews for theatre and music funding programs. A significant element of those recommendations has been the identification and definition of a set of assessment criteria that are now being applied to all of the Council's programs. The broad categories of assessment now include Artistic Achievement, Community Engagement and Organizational Capacity. Each category has a more detailed subset of factors that defines it.

The reviews of Council's media arts and dance funding programs begun in fiscal 2007/08 concluded this past year with a series of stakeholder consultations. The recommendations for the ongoing development of media arts and dance programs will continue to be implemented in fiscal 2009/10.

New external program reviews in the areas of professional development and touring that were to be initiated in fiscal 2008/09 have been delayed due to a government-wide reassessment of contracting in the last four months of the fiscal year. In the interim, these reviews were initiated internally in the 2008/09 year.

STRATEGIC ENGAGEMENT AND DIRECTIONS

The 2008/09 fiscal year began with the creation of the BC150 Cultural Fund, the earned revenues of which are to be distributed "on the recommendation and for the purposes of the Arts Council".

Initial estimates predicted total revenues of $7.5 million by fiscal year-end 2009 to assist the Council in achieving its legislated mandate. In considering how best to allocate these new resources, the Council determined that given the volatility of financial markets it would be best to put in place an allocation plan that would maintain flexibility and allow time for Council to set out its strategic priorities. This proved to be a good decision as the actual earned revenues of the Fund declined to $3.49 million during the course of the year.

In an initial effort to build more flexibility into its strategic priorities, funding allocations, and program structure, the Council has been actively engaged in a strategic planning process that first began in fiscal 2007/08 with the restatement of the Council's mission, core values and goals. Chaired by Dr. Stan Hamilton, the Strategic Project Committee of the Council is leading a process that included five regional stakeholder consultations held in January 2009. More than 400 arts and cultural community stakeholders were invited to sessions in Kelowna, Nelson, Vancouver, Prince George and Victoria. The input received at those sessions is currently being incorporated into a four-year strategic plan that will be available in the summer of 2009.

The push to create a revitalized strategic direction for the Council was precipitated by numerous factors. One of those factors is that over the course of the past two years, fourteen of the fifteen individuals who compose the Council have changed. While this degree of change can be stimulating, it is not without challenges, particularly with regard to the transfer of corporate knowledge and experience.

Another of the factors contributing to the strategic process has been government's revitalized interest in the development of the arts and cultural sector. The creation of increased capacity within the Arts and Culture Division of our Ministry in fiscal 2006/07 has led to new strategic initiatives in the areas of cultural tourism and the creative economy. In meetings over the past year with Minister Bennett, the Council has been asked to identify its perceived role in the achievement of provincial objectives for the development of the arts and cultural sectors. To appropriately respond to this request it is necessary for the Council to identify the needs of its constituencies and how best to respond in the context of its own legislated mandate.

A new direction which has already emerged during the course of the Council's own internal assessment of its mandate is improved internal and external communications. The Council's legislated mandate states that the Council must support arts and culture in British Columbia through the following:

- public education, research and advocacy
- awarding grants to any person or organization from the money appropriated for the Council
- the production and distribution of information about the Council and the arts and culture in British Columbia

Repeatedly in the course of our regional public consultations we have heard that the Council needs to do a better job of making the case for arts and culture in the province. In fiscal 2008/09

Council began emphasizing this new direction through re-establishing a committee to oversee communications, engagement of staff communications expertise, development of a draft communications plan and redesign of the website to serve as an interactive tool. The new website will be launched in the 2009/10 fiscal year.

CHALLENGING ECONOMIC CIRCUMSTANCES

The not-for-profit arts and cultural sector is particularly vulnerable to the economic downturn that began in 2008. The sector is undercapitalized and reliant upon the financial support not only of the public sector but also of the private sector. Community foundations, corporate sponsorships and individual donations all contribute to the financial well being of many of our arts organizations. While evidence of significant impacts in this area is limited at present, what we do know is that endowment earnings are down significantly from approximately 5% to 3%, or in some cases, even 2%. In many instances the capital base of the endowment has also declined significantly. Community foundations have had to reduce or even cancel major grants programs. It has further been reported that corporate sponsorships and individual donations are declining.

In the performing arts, anecdotal reports from some major organizations received during the last months of the fiscal year indicated that while season ticket sales fell short of targets in fiscal 2008/09, attendance through single ticket sales was maintained.

During fiscal 2009/10, evidence of the impact of the economic downturn will become available. We are able to report that based on fiscal 2007/08 financial data, 76% of the province's 25 largest arts and cultural organizations have maintained or improved their financial position.

Obviously, the government is not immune to the effects of the economic crisis. Provincial revenues have fallen dramatically during 2008 and the deterioration continues. The projected budget estimates tabled in February 2009 for the 2009/10, 2010/11 and 2011/12 fiscal years indicated significant reductions in the allocation available to the Arts and Culture Division of the ministry, including the Council.

In order to diminish the impacts of projected reductions to the grants budget of the Council, the government provided the Council with supplementary funding of $7 million in March of fiscal 2008/09. The majority of the supplementary estimate, $6.7 million, was distributed on a prorated basis to organizations that had received operating assistance in fiscal 2008/09. The remaining $300,000 was distributed as project assistance through the Unique Opportunities program in March 2009.

The budget tabled in February of 2009 was not passed by the Legislature prior to proroguing for the May 12, 2009 provincial election. A new budget will be introduced following swearing in of the new government.

The Council will continue to strive to make the case that investment in arts and cultural activity is essential for a healthy British Columbia.

TAKING ADVANTAGE OF OPPORTUNITY

While the economic situation presented challenges during the past year, there were also numerous opportunities presented for BC's artists and organizations. The BC150 Sesquicentennial that began in January of 2008 continued all year. Hundreds of provincially supported celebrations, exhibitions and events throughout the province provided opportunities for artists of all disciplines to showcase their talents for local and visiting audiences.

The 2009 Cultural Olympiad presented 757 performances and exhibition opportunities. Eight hundred BC artists and organizations were showcased to audiences of more than 300,000. In the coming year the 2010 Cultural Olympiad will once again offer hundreds of BC artists an unprecedented opportunity for national and international exposure.

Roughly 600 BC artists and organizations were offered the opportunity to present their talents to national and international audiences during the BC Scene showcase held in Ottawa in April 2009. All reports indicate it was the most successful Scene yet presented.

In fiscal 2008/09, the Council responded to the needs of our artists and organizations to prepare their work to the highest possible standards to take advantage of these unprecedented opportunities

with development and delivery of the Special Projects - Unique Opportunities program. In addition to annual operating and project assistance provided to the participant organizations, additional funding of approximately $711,000 was distributed to thirty organizations participating in the 2009 and 2010 Cultural Olympiads and BC Scene. Additional resources will be allocated in the coming year. This program initiative was made possible through the revenues derived from the BC150 Cultural Fund and Supplementary Estimates.

ORGANIZATIONAL REVIEW

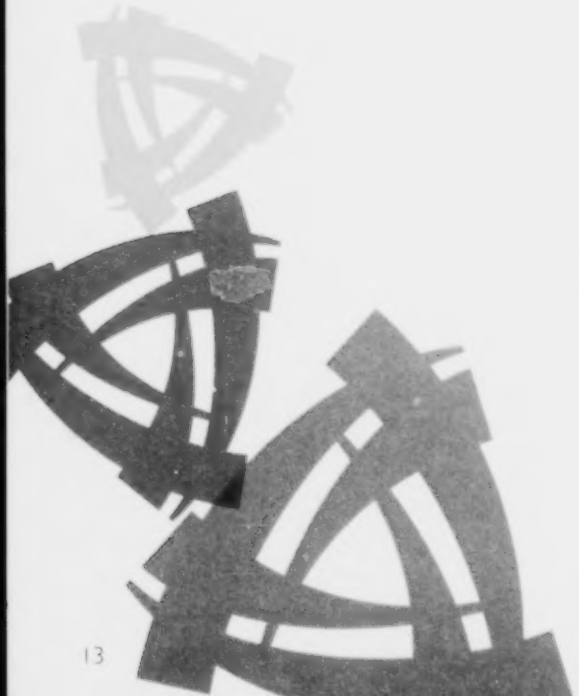
In fiscal 2008/09 Council continued the internal process of organizational design that began in the spring of 2008 with a review of its administrative practices, resource allocations and processes. Using the report by the Activity Based Management branch of the Office of the Comptroller General, Council staff worked in partnership with the Strategic Human Resources branch of the ministry to create a new organizational model. Implementation will begin in the 2009/10 fiscal year.

In December 2008 the Council received the report of the Auditor General of the province entitled "Managing the Risks of Public Funding: A Review of the BC Arts Council Grants Programs". The report was the conclusion of a process that began in March 2008 to assure that the processes and practices used by Council in the delivery of its funding programs comply with the legal requirements of government in the allocation of public funding. The report made seven recommendations for improvement in Council's program delivery. The majority of the recommendations are currently implemented or underway.

INFORMATION MANAGEMENT

During the past two years, staff of the Council have participated in the design and build of the new Canadian Arts Data (CADAC) project. Launched in December 2008 CADAC is an integrated financial and statistical online database for arts organizations. The project enables applicant organizations to enter their financial and statistical data into a central system which can be accessed by different public funding agencies. The BC Arts Council, the Canada Council for the Arts and the City of Vancouver are partners in the project. Client organizations will only enter their data once each year to apply to all three agencies. An additional benefit to the public funders is the creation of an integrated and verified base of national data available for research. The Council plans to implement use of CADAC with its operating assistance programs for the 2010/11 fiscal year.

In anticipation of the launch of CADAC and in order to make our online application process more user-friendly, the Council undertook a business requirements process for the development of a new Arts Data Management System (ADMS) to replace our aging Grants Tracking Management System which has been in place since the mid-nineties. It is anticipated that council staff will enter into the design phase during the coming year. The development and implementation of both CADAC



and ADMS should increase the number of online applications for assistance, providing significant reductions in the level of paper used and our carbon footprint.

ENVIRONMENTAL STEWARDSHIP

In recent years government has challenged all its work units, including the Council, to contribute to the Province's goal to reduce carbon emissions and begin to address issues of climate change. In fiscal 2008/09 Council staff distributed a best practices guide for the production and presentation of environmentally friendly arts festivals and events. The guide was also posted to our website and each festival funded by the Council is informed of the existence and location of the guide. Research into the availability of environmentally safe materials for visual and media artists was also conducted and made available to grant recipients. Council staff, together with all provincial employees, continue to track and find ways to reduce the amount of CO_2 emissions that are generated through travel for work purposes.

COLLABORATION AMONGST ARTS COUNCILS

The Council is a member of Canadian Public Arts Funders (CPAF), a network that unites and serves the federal, provincial and territorial arts councils and equivalent public arts funders. There is a CPAF member organization in each province and territory in Canada. The federal member of the network is the Canada Council, which acts as the CPAF Secretariat.

Formally launched in 2005, CPAF grew out of the recognition that arts funding could be more effective if arts councils with common goals were better able to share knowledge, collaborate and coordinate resources. During the course of fiscal 2008/09 Council hosted two professional development meetings for CPAF member program staff. In June 2008 we hosted a professional development symposium for theatre program coordinators from across Canada and in September we hosted community and Aboriginal program co-ordinators from each of the four western provinces. In addition, Council program staff participated in professional development symposia on the subjects of program evaluation and governance in not-for-profit arts and cultural organizations. These sessions are critically important for Council's program staff to stay current with new ideas, issues, trends and opportunities for learning in their respective fields. In November 2009 the Council will host the CPAF annual general meeting in Vancouver.

LOOKING TO THE FUTURE

In summary, new resources provided to the Council at the beginning of the 2008/09 fiscal year with the creation of the BC150 Cultural Fund gave the Council its own unique opportunity to revisit its strategic priorities, revitalize its direction and renew its internal design. Although external events significantly reduced the available resources, the Council was not deterred from these initiatives. The renewal of our direction through the strategic planning process is essential, especially during times of economic uncertainty. Implementation of the new organizational design will proceed. The Council will also endeavour to fulfil its mandate through, in part, a commitment to public education, research and advocacy that includes taking a first step with the launch of a new website in the summer of 2009.

All these initiatives will move forward despite the economic situation as the Council strives to achieve its mission to engage all British Columbians in a healthy arts and cultural community that is recognized for its excellence.

REPORT ON PERFORMANCE

All of the data used in support of the following performance measures reflect expenditure of the BC Arts Council's appropriation from the legislature and earnings from the BC150 Cultural Fund.

1 GOAL ONE | ARTISTIC ACHIEVEMENT

EXCELLENCE, CREATIVITY AND DIVERSITY IN BC'S ARTS AND CULTURAL SECTOR ARE RECOGNIZED AND ENCOURAGED

OBJECTIVES

1. An adjudication process that is representative of the range of practice and supports artistic excellence.
2. Artists and practitioners throughout the province have access to resources to train, develop and experiment.
3. Enhanced recognition of BC arts and culture provincially, nationally and internationally.
4. A range of artistic practice and diversity of cultural traditions are evident.
5. Emerging artists are recognized and encouraged.

STRATEGIES

- Continue programs that provide financial support to individual artists along with arts and culture organizations throughout the province.
- Refine adjudication processes through development of the online nomination system and other technological means to reduce the use of printed material.
- Consult on, and implement recommendations from, program reviews.
- Monitor sectoral responses to Council's core values.
- Expand the role of Council staff in outreach, education and research.
- Continue the review of all touring initiatives and implementation of the Unique Opportunities Program.
- Maintain program development in a manner that is aligned with the Council's strategic planning process.

MEASURES

1. juror representation by discipline and region
2. summary of the professional development opportunities and the range of artistic practices supported
3. number and median value of awards by category
4. number of applications from emerging artists [for scholarship funding]

TARGETS

- Members of juries and advisory committees are composed of a variety of individuals that are representative of the diversity of arts and cultural communities across British Columbia.
- Improve regional representation on juries and advisory committees (by fiscal 2009-10).[2]
- Maintain support for professional development opportunities and representation across the eight artistic disciplines.
- Median value of awards will increase by up to 15% (by fiscal 2009-10).[3]
- Number of applications will increase by up to 15% (by fiscal 2009-10).[3]

1 The wording of the measure has been changed from "average value" to "median value" to evaluate more precisely the artistic being rewarded.

2 This target is new and was established through the service planning process for fiscal 2009/10 to 2011/12.

3 These targets are new and were established through the service planning process for fiscal 2009/10 to 2011/12.

1

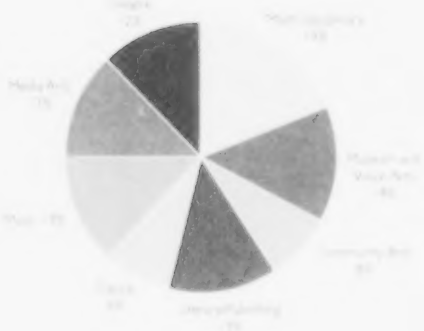
GOAL ONE | Artistic Achievement

Excellence, creativity and diversity in BC's arts and cultural sector are recognized and encouraged

MEASURE ONE

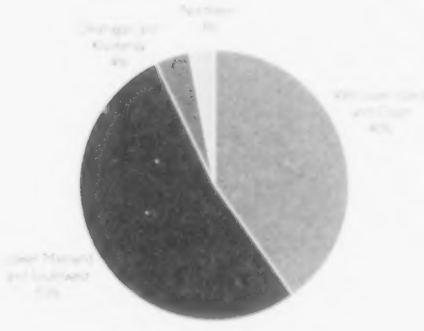
JUROR REPRESENTATION BY DISCIPLINE AND REGION

Advisors and Jurors by Discipline 2007/08

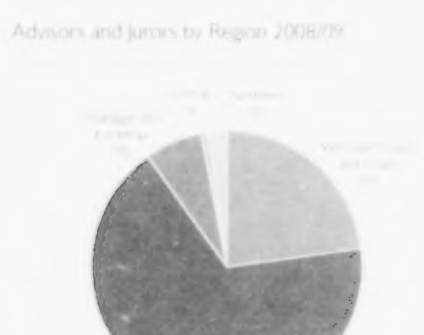


Advisors and Jurors by Discipline 2008/09

Advisors and Jurors by Region 2007/08



Advisors and Jurors by Region 2008/09



Data Source: Excel spreadsheet

GOAL ONE | Artistic Achievement

Excellence, creativity and diversity in BC's arts and cultural sector are recognized and encouraged

1

IMPORTANCE OF THIS MEASURE

Having adjudicators representative of a variety of artistic disciplines is fundamental to the success of the Council. The Council strives to ensure the participation of individuals who are knowledgeable of a broad range of cultural traditions and art practices, and who can reflect the province's ethno-cultural diversity. Further to this, the Council is committed to extending beyond the urban and population centric parts of the province in the selection of jurors, although there remains the reality that the majority of artists reside in the lower mainland, coastal and Vancouver Island areas of British Columbia.

Taken together, these aims are reflective of an overriding priority to ensure that there is both diversity and professionalism in the decision-making process of the Council.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

A total of 126 professional experts were engaged in the adjudication process across eight artistic categories in fiscal 2007/08, with the percentage distribution ranging between six and twenty-one. This is an increase of 21% over the number of advisors and jurors in the prior fiscal year.

The Council is showing positive progress towards meeting the expectation that members of juries and advisory committees are representative of the diversity of arts and cultural communities across the province.

The distribution continues to be weighted heavily toward the urban areas of the province. This reflects the population distribution and the reality that a majority of BC's professional artists reside in both the Vancouver Island and Coast, and Lower Mainland and Southwest regions.

KEY CONSIDERATIONS

Individuals who serve both as jurors and as advisors have only been counted once.

1

GOAL ONE | Artistic Achievement

Excellence, creativity and diversity in BC's arts and cultural sector are recognized and encouraged

MEASURE TWO

SUMMARY OF THE PROFESSIONAL DEVELOPMENT OPPORTUNITIES AND THE RANGE OF ARTISTIC PRACTICES SUPPORTED

Professional Development

The Professional Development Assistance program provides support for professional artists and arts administrators with learning opportunities through short-term courses, projects and travel.

Media artists attending courses at the Banff Centre for the Arts and the Canadian Film Centre continue to receive assistance through this program. Artists in other disciplines including Dance, Music, Visual Arts, Literary, Theatre and Arts Festival Administration received assistance with studies in courses as varied as dance intensives, traditional cultural arts in Ghana, a conducting workshop in the Czech Republic and a "theatre of the oppressed workshop" with Augusto Boal. Fourteen artists received project awards to assist with significant studies or training such as assistant directorships in theatre, mentorships in arts administration and mentorships in Coast Salish weaving techniques. The travel component of the program is now achieving an enhanced degree of recognition and assisted forty-four artists to attend presentations of their work in diverse countries and venues.

The Council continued its support through the scholarship program for students at advanced levels in institutions throughout the world. The reach of this program extended to the National University of Ireland, the Nova Scotia College of Art & Design, The School of American Ballet (New York) and the National Theatre School of Canada among many others.

In addition to direct awards, professional development opportunities are offered at events supported by the Council such as the Assembly of BC Arts Councils and the BC Museums Association conferences, as well as during Pacific Contact.

Professional development is further supported by the Council through its contribution to the Aboriginal Arts Development Awards. These awards provide assistance for artistic projects which are initiated and directed by Aboriginal artists. Aboriginal arts and culture organizations

Data Source: Grant Tracking Management System (GTMS) database

or established, unincorporated collectives that are not otherwise eligible for existing BC Arts Council programs. Among the intentions of the program are that the Aboriginal Arts Development Awards assist Aboriginal artists and Aboriginal organizations with the advancement of their work and artistic skills through advanced mentorships and training.

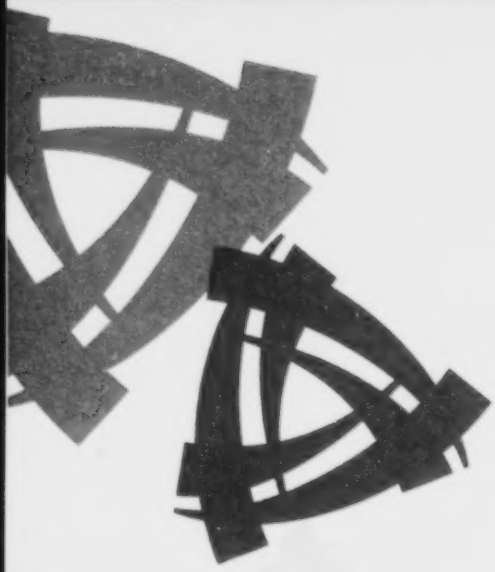
Many of Council's operationally funded clients also offer diverse arts training programs including:

- Arts Club Theatre's LEAP Playwriting Intensive, developed for young playwrights and introducing the basics of playwriting.
- Belfry Theatre's Reactor, which brings together professional theatre artists from across Canada to discuss their work, trends in theatre or specific theatre skills.
- Cinevic's Developing the Artist workshop series.
- The Dance Centre's Artist-in-Residence and DanceLab programs.
- EDAM annual Spring Intensive featuring masters in contemporary dance.
- Kamloops Art Gallery's Art Workshops for Native Youth with Jayce Salloum and Meeka Morgan.
- Pacific Opera Victoria's artist training programs, offering coaching and performance opportunities, as well as mainstage debuts, to young singers and emerging professionals.
- Two Rivers Gallery's wide range of workshops and classes in various media.

Artistic Practices

Examples of Council funded projects in fiscal 2008/09 that reflect diverse cultural traditions, new technologies or new art forms include:

- Electric Company Theatre's multi-media production of *No Exit*, which incorporated recorded and live video and theatre in a warehouse at Great Northern Way.
- The Vancouver Playhouse's co-production of *Where the Blood Mixes* by Kevin Loring, which addresses the physical and emotional aftermath of the Canadian residential school system and its lasting effects on First Nations communities.
- Electric Company's Western Canadian tour of *Studies in Motion*, combining dance, theatre and projection.
- Urban Ink's tour of *Gravity*, an exciting new collaboration of theatre and video installation telling the story of four women across time, water and worlds connected by blood to Guyana, Trinidad and Tobago.
- Marta Marta HoP's *Twisted* production featured photography (including medical x-rays), casts of torsos, original music, choreography, personal history and interactive computer animation. It was directed and performed by Martha Carter in conjunction with dancers and artist-technicians.
- Compagni V'Ni Dansi's *Stories of St. Laurent* was researched and performed by Métis



dancer/choreographer and artistic director Yvonne Chartrand and featured text developed from interviews, dancing, and videography. It was directed by Marie Clements.

- Redshift Music's performance of "*Ex Cuna*" with guests ensembles Vancouver Cantata Singers, I Tromboni, and the Fringe (percussion) Group in the Great Hall of the Provincial Law Courts in Vancouver. Redshift programmed renaissance and contemporary works to showcase the acoustic properties of this large space for an audience of bypassers.
- Hard Rubber Orchestra's production of the second annual Drum and Light Festival in Vancouver's east-side WISE Hall; a sold-out three-night multi-media dance event with 14-piece groove orchestra, dancers and projected live-mixed visuals.
- Haida Gwaii Museum's reopening as part of the new Haida Heritage Centre at Kaay Llnagaay (Skidegate) on Haida Gwaii. The celebrations featured a Haida Clans parade, performances, the landing of three new Haida canoes and the unveiling of two poles: the *Heart of Canada* pole by Reg Davidson; and an ancient pole originally from Skedans.
- UBC Museum of Anthropology's re-opening, the launch of the exhibition *Tatau: Samoan Tattooing and Global Culture* and a performance by the Pacific Islanders Hugagesea Club. The museum is progressing in its Reciprocal Research Network (RRN), a collaboration between the museum, the Musqueam Indian Band, the Stó:lo Nation/Tribal Council, and the U'mista Cultural Society in Alert Bay. The RRN will be the first digital network of its kind to link geographically dispersed users and institutions – including originating communities, academics and museum staff – and will enable individual or collaborative cultural research.
- Surrey Art Gallery's presentation *Building Green: A B.C. Showcase*, a collaboration between the gallery and representatives of organizations committed to sustainable design, including the Architectural Institute of BC, UBC School of Architecture + Landscape Architecture, Light House Sustainable Building Centre, and the Cascadia Chapter of the Green Building Council.
- In Kamloops, Arnica Artist-Run Centre's presentation of an interdisciplinary exhibition project, curated by Elaine Sedgman, entitled *Reading Kamloops*. This project saw ten visual artists paired with ten writers, all current or former residents of the central Interior, collaborating to exhibit new work in ten non-gallery Kamloops venues as well as in Arnica. The work was exhibited at non-traditional public venues such as the Greyhound Bus Depot, a foyer in a McDonald's restaurant, a projection onto the exterior of the Kamloops Daily News, and ephemeral street performance art.

IMPORTANCE OF THIS MEASURE

The Council has identified the continued professional development of artists as a priority. The inclusion of diverse artistic practice is another focus of the Council which is addressed, in part, through the participation of individuals who are knowledgeable of a broad range of cultural traditions and art practices.

With this in mind, the Council will maintain the support provided for learning and development by and among artists in a manner that covers a range of artistic disciplines.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

As demonstrated above the BC Arts Council works hard to encourage the growth and range of arts in the province. The Council continues to maintain its support for professional development opportunities and representation across the various artistic disciplines.

KEY CONSIDERATIONS

The information presented in support of this measure should not be considered as all-inclusive, but rather as highlights that serve to profile the progress being made towards the related objectives of the Council.

1

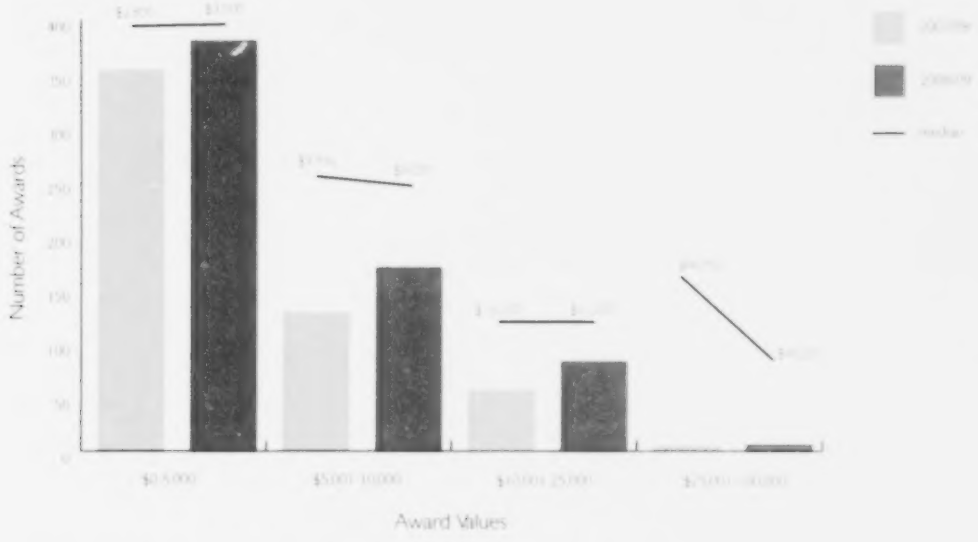
GOAL ONE | Artistic Achievement

Excellence, creativity and diversity in BC's arts and cultural sector are recognized and encouraged

MEASURE THREE

NUMBER AND MEDIAN VALUE OF AWARDS BY CATEGORY[4]

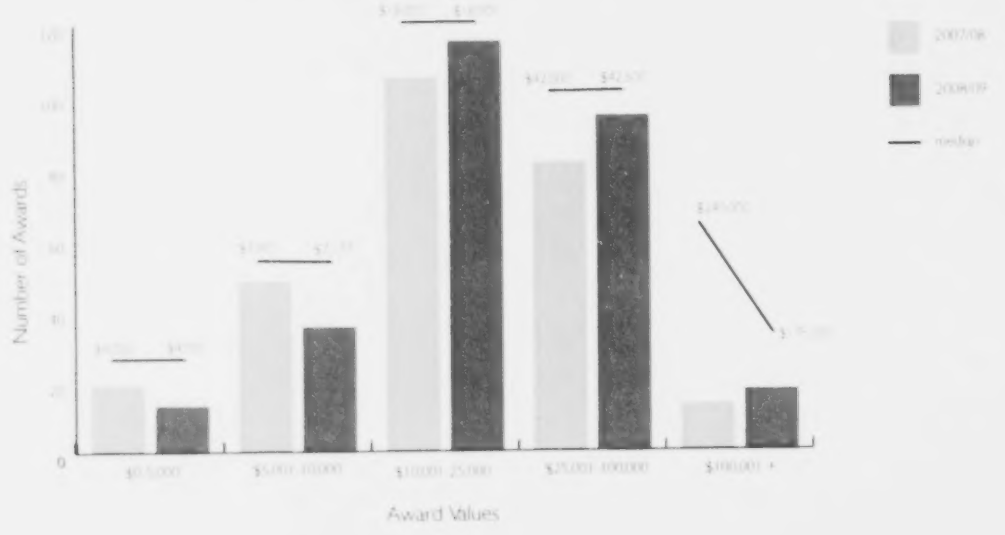
Project and Individual Arts Awards



Data Source: GTMS database

4 The wording of this measure was changed from "average value" to "median value" to indicate more precisely the statistic being reported.

Operating Awards



Data Source: GTMS database

IMPORTANCE OF THIS MEASURE

The Council works to support the arts in British Columbia by ensuring that opportunities and resources exist for artists and creators to train, experiment and reach an audience. By providing the above awards, the Council helps make this possible.

In order to meet the ongoing needs of artists and arts organizations, the Council is striving to increase the median level of financial awards by 15% between fiscal 2007/08 and 2009/10.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

The overall median value of operating awards in fiscal 2008/09 is $21,752, which is an increase of almost 10% over the prior year ($19,808). The number of operating awards increased slightly to a total of 274. It should be noted that because there are so few awards given out in the $100,001+ category, the increase of four awards at the lower end of the scale dramatically change the category's median.

The overall median of project and individual arts awards has maintained its value from the fiscal 2007/08 value of $5,000. An additional 160 project and arts awards were made compared to the prior year, for a total of 643 in fiscal 2008/09.

This trend in the general median value of operating awards is positive, indicating that the Council is making considerable progress towards achieving the desired target of 15% growth.

KEY CONSIDERATIONS

The operating, project and individual arts awards being reported for this performance measure are those funded through the regular voted financial allocations for the Council and the BC 150 Cultural Fund and, with the exception of the Community Presenters Assistance Program, do not include any externally administered programs receiving funding from other sources.

Any future changes in the amount of the voted allocations for the Council, or the BC 150 Cultural Fund, will affect the Council's ability to meet the expressed target of a 15% increase in the median value of awards.

The Community Presenters Assistance Program was not included for this measure in the 2007/08 Annual Report. That calculation has been adjusted in this report to include the program to allow for a fair comparison with fiscal 2008/09 results and to amend the data for one statistic as reported in fiscal 2007/08.

MEASURE FOUR

NUMBER OF APPLICATIONS FROM EMERGING ARTISTS [FOR SCHOLARSHIP FUNDING]

	2005/06	2006/07	2007/08	2008/09
Arts Administration	1	2	3	3
Creative Writing	33	27	32	28
Dance	16	22	21	25
Media Arts	19	17	18	16
Museology	0	1	1	0
Music	76	85	63	63
Theatre	22	19	15	24
Visual Arts	93	103	98	109
Total	260	276	251	268

IMPORTANCE OF THIS MEASURE

The face of the arts in British Columbia is always changing. New artists, or artists new to a particular medium, allows for growth and change throughout the arts.

One of the aims of the Council is to provide opportunities and resources to artists so that they can experiment, train and develop. The scholarship program has an explicit focus on pre-professional artists, thus a target has been set to realize an increase in the number of these applications by 15% over the period from fiscal 2007/08 to 2009/10.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

The volume of applications for scholarship funding from the Council has seen an increase of almost seven percent (6.8%) between fiscal 2007/08 and fiscal 2008/09. This upward trend in applications is positive, indicating that pre-professional artists are seeking opportunities and that considerable progress is being made towards achieving the desired target of 15% growth.

KEY CONSIDERATIONS

The numbers of applications referenced in support of this performance measure include applications that were withdrawn or disqualified as ineligible.

2 GOAL TWO | SECTOR CAPACITY

ARTISTS AND CULTURAL ORGANIZATIONS ARE THRIVING AND SUSTAINABLE

OBJECTIVES

1. Arts and cultural organizations are financially viable.
2. The value of arts and culture in the province's social and economic development is recognized.
3. Markets are developed and retained by arts and cultural organizations.

STRATEGIES

- Provide for timely, reliable and sustainable funding for organizations.
- Design and launch new multi-year funding models.
- Publish best practices reference tools on the Council website for community organizations and events.
- Continue the review of all touring programs.
- Expand the role of Council staff in outreach, education and research.

MEASURES

5. financial health of arts and cultural organizations (change in net equity for sampled organizations)
6. earned revenue of the top 25 arts and cultural organizations[5]
7. audience size for selected organizations[6]
8. summary assessment provided by BC Arts Council adjudicators of the operational well being of major sectors[7]

TARGETS

- Change in net equity over the previous year of major arts and cultural organizations remains positive.
- Audiences of the four organizations sampled in each region are increased (by fiscal 2009-10).[8]
- Positive assessments are made by Council adjudicators.

5 This is a new measure that reflects revenues earned from ticket receipts and other proceeds from the sale of arts and cultural products by the 25 arts and cultural organizations with the greatest total revenues.

6 This measure has been amended to exclude a reference to publishing volumes. Data reported related to the number of titles published was reconsidered and determined to be an unsatisfactory measure of community engagement.

7 This measure has been refined to focus on operational well being and exclude "an assessment of public policies and programs for arts and cultural organizations." The development of an internet-based survey of adjudicators following their annual meetings is being explored as a possible means to allow for these assessments to be summarized and subsequently reported.

8 This target was established through the service planning process for fiscal 2009-10 to 2011-12.

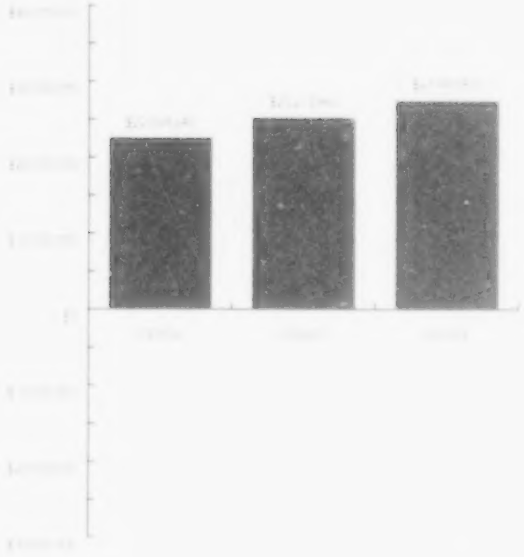
2

GOAL TWO | Sector Capacity

Artists and cultural organizations are thriving and sustainable

MEASURE FIVE

FINANCIAL HEALTH OF ARTS AND CULTURAL ORGANIZATIONS (CHANGE IN NET EQUITY FOR SAMPLED ORGANIZATIONS)



Data Source: Financial statements of sampled organizations

GOAL TWO | Sector Capacity

Artists and cultural organizations are thriving and sustainable

2

IMPORTANCE OF THIS MEASURE

The financial health of arts and cultural organizations is a vital consideration and for the purposes of this performance measure, can be reflected in net equity or total assets and liabilities. As the Council is mandated to foster a sustainable and thriving arts and cultural sector for British Columbia, it is hoped that the change in net equity for major arts and cultural organizations over prior years will remain positive.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Demonstrating how successful arts and cultural organizations in British Columbia have been over the past year, nineteen of the twenty-five organizations included in the sample here have maintained or improved their net equity. The remaining six organizations incurred a loss in their net equity. Overall, the total assets and liabilities of the sampled organizations improved by 9% over last year, meeting the target set for this measure.

KEY CONSIDERATIONS

The information in support of this performance measure was drawn from the audited financial statements of a sample of twenty-five major arts and cultural organizations from across the province. The organizations included in the list may vary from year to year, as the intent of the measure is to monitor the financial health of the sector, not of any particular organization(s). The use of audited financial statements also requires that the analysis occur over a time period that precedes fiscal 2008/09.

The data for 2005/06 and 2006/07 have also been amended in relation to that reported in the annual report for fiscal 2007/08.

2

GOAL TWO | Sector Capacity

Artists and cultural organizations are thriving and sustainable

MEASURE SIX

EARNED REVENUE OF THE TOP 25 ARTS AND CULTURAL ORGANIZATIONS*

Earned Revenue for the fiscal 2007/08 year

$96,746,989

Data Source: Financial statements of sampled organizations

IMPORTANCE OF THIS MEASURE

The sustainability of arts and cultural organizations can be evaluated by their ability to generate revenues, which depends on a host of factors including the quality of products and offerings as well as marketing and management. With an objective of the BC Arts Council being financially viability of these same organizations, changes in earned revenues is an important indicator.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

As a new measure for the Council, the information profiled above will be used as a baseline against which to compare in future years.

KEY CONSIDERATIONS

This measure reflects revenues earned from ticket receipts and other proceeds from the sale of arts and cultural products by twenty-five arts and cultural organizations with the reported greatest total revenues.

* This is a new measure for the BC Arts Council

MEASURE SEVEN

AUDIENCE SIZE FOR SELECTED ORGANIZATIONS [10]

	2008/09	Percentage (%) change
Vancouver Island and Coast	274,919	+13.83%
Lower Mainland and Southwest	585,477	-4.53%
Okanagan and Kootenay	117,424	5.44%
Central	157,676	+11.02%
Northern	76,611	+12.64%
Total	1,212,107	+1.94%

Data Source: GTMS database

IMPORTANCE OF THIS MEASURE

A strategic intention of the Council is to broaden the engagement of residents in community-based artistic and cultural activities, as much as to foster the ever-growing reach of arts and cultural organizations. For the Council, this implies that audience sizes should be demonstrating growth throughout the province, with the target of positive increases in each of the regions being reported on for this measure by fiscal 2009/10.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Notable increases in audience counts can be found in the Vancouver Island and Coast, Central, and Northern regions of the province over the two-year period from fiscal 2007/08 to 2008/09. For the other two regions, audience sizes have diminished over the same period of time by an average of just less than five percent (4.99%). These decreases can be attributed to a few specific arts organizations and do not appear to be indicative of a general trend.

KEY CONSIDERATIONS

The audience numbers for fiscal 2008/09 are projected because the selected organizations completed the application process during this same period and could not provide final statistics. For reporting purposes, a sample of four organizations in each of the five regions is being used.

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10 This measure has been amended to exclude a reference to publishing volumes. Data reported related to the number of titles published and this was determined to be an unsatisfactory measure of community engagement.

2

GOAL TWO | Sector Capacity

Artists and cultural organizations are thriving and sustainable

MEASURE EIGHT

SUMMARY ASSESSMENT PROVIDED BY BC ARTS COUNCIL ADJUDICATORS OF THE OPERATIONAL WELL BEING OF MAJOR SECTORS

Summary of observations from BC Arts Council adjudicators

In addition to the assessment of applications submitted to the Council, advisory committees and juries discuss issues concerning the discipline under review. The following is a synthesis of these discussions that have general application to the sectors served by the Council.

Throughout the year, committee members discussed three broad issues that have created major challenges for artists and organizations in BC. These included the global economic recession, the impact of the Cultural Olympiads and the lack of professional staff in arts organizations contributing to problems in recruitment, retention and succession. By the end of the 2008/09 fiscal year, the impact of these factors was still unclear.

Artistic Achievement

Members noted that across the arts and culture community, there has been a steady growth in both the number of artists and activity. The expansion of the sector also saw an increasing range of cultural practices. Many artists and organizations in the province are working collaboratively across disciplines and blending forms. All committees emphasized the importance of this interdisciplinary activity while acknowledging the financial challenges of continued growth and the problems inherent in assessing work that blends forms and traditions.

Committees also discussed the specific complexities in creation, production and dissemination in different disciplines. The challenge of keeping pace with new developments within each area was noted. Again, members raised questions regarding the ability of funding programs to address the pace of change and the breadth of art forms.

Members discussed the impact of the Council placing a priority on artistic risk and innovation, especially given the variety of organizations under consideration for funding. Risk plays a variety of roles in the work of artists and the vitality of arts organizations. It was noted that critical self-reflection plays an important role in applicants' describing the specific context and nature of their innovation or inventiveness.

Members noted that although innovation is often seen as central to artistic growth and development, taking uncalculated risks may put an organization's future in peril.

Community Engagement

Several committees also raised questions regarding definitions of "community engagement" and the differing roles an organization may play with artists, other organizations, audiences and broader communities. Members emphasized the importance of asking applicants to submit specific detailed descriptions of their roles in the context of a province with considerable Aboriginal, ethnic and geographic diversity.

Many committees urged Council to consider a full range of avenues "to invest in the artist". Suggestions included co-ordinating awareness campaigns to raise the profile of culture and the arts and seeking new approaches to supporting artists. In particular members advocated that Council consider the creation of separate programs for research, residencies, professional development, archiving, hybrid models and website development.

In a separate but related discussion, committee members considered the impact of having three full generations of practitioners working in the professional theatre community. The committee emphasized the importance of broadening Council's programs to help meet the needs of artists at different points along the arc of a professional career. Suggestions included support for intergenerational discussions, artistic or administrative associate positions, peer-to-peer training, mentorships, sabbaticals, research projects, archiving and succession planning.

Organizational Capacity

Members emphasized the important role Council could play in supporting succession planning for organizations. Members discussed the widespread recruitment challenges for organizations with low salary levels for artistic and administrative executives. The committee recommended that the Council take the lead in supporting strategic and succession planning, especially for founder led/established organizations.

Another major issue raised in committee meetings is the proliferation of project based funding programs and the increasing strain on applicants. Members underscored the need for funders to understand the implications of launching new project programs in an environment of static core operating assistance.

In terms of the application and adjudication process, members emphasized the importance of encouraging applicants to present submissions which include clearly stated intentions and a high degree of self-reflection. Members also recommended that Council's staff outline for clients a model for the life cycle of organizations and consider assessing submissions for entities at a similar level of development. The importance of educating applicants about the application and adjudication process was also underscored.

Data Source: Advisory Committee meeting minutes

IMPORTANCE OF THIS MEASURE

This measure serves to highlight a critical aspect of the adjudication process that assists the Council in identifying emerging issues in the arts and cultural community. It presents a reflection of the well being and sustainability of the BC arts and cultural sector based on the expertise and experience of those involved in the adjudication process.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

A number of strengths and positive attributes of the arts and cultural sector have been witnessed over the past year, including investment in projects and programs that reflect the Aboriginal, ethnic and regional diversity of the province along with initiatives that are based on collaboration. Combined with this has been a greater presence in rural areas and a growing number of smaller organizations engaged with the global arts community.

KEY CONSIDERATIONS

The information in support of this measure is obtained from the minutes of adjudication meetings, with the summary analysis carried out by Council staff.

3 GOAL THREE | COMMUNITY ENGAGEMENT

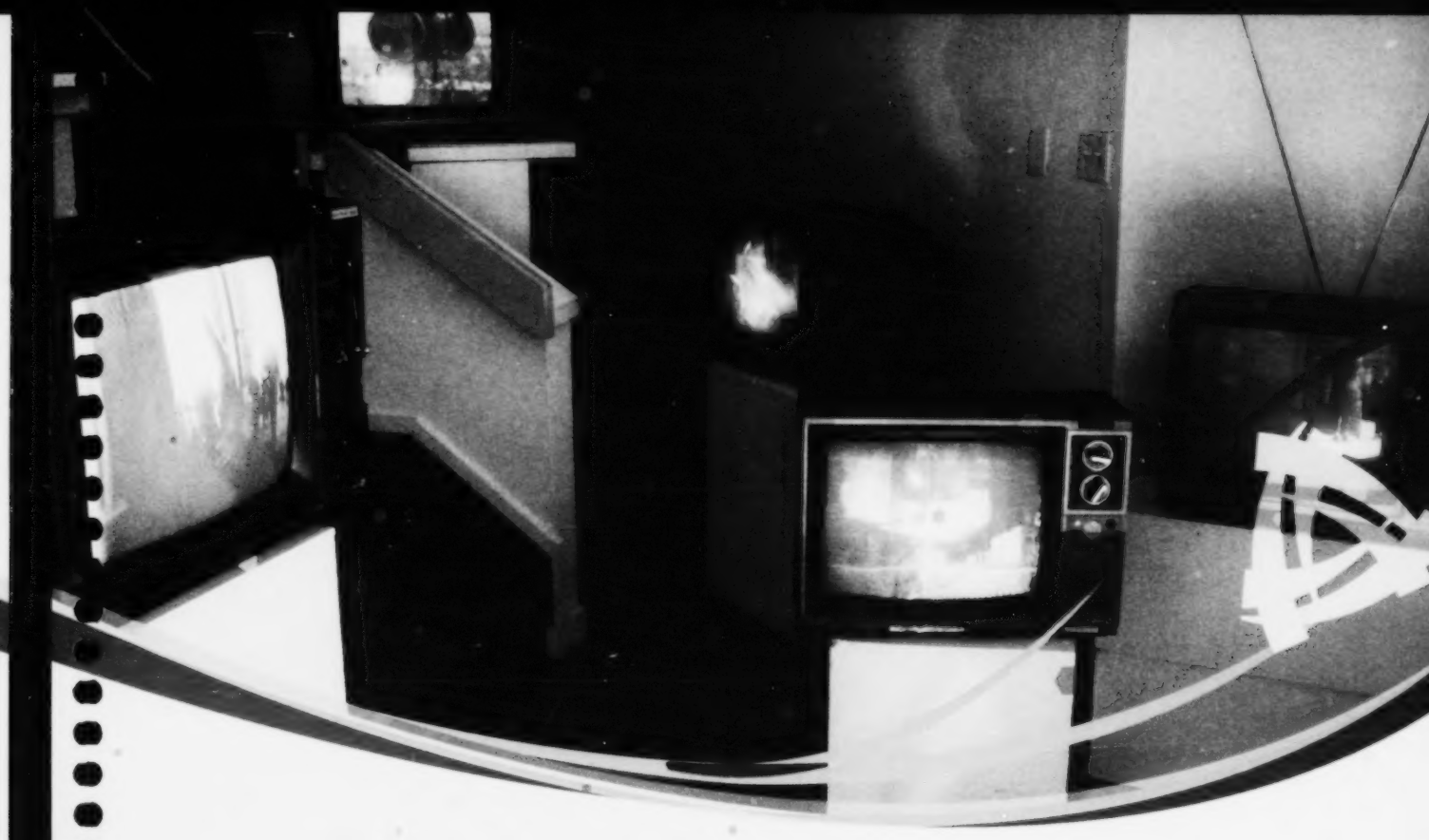
OPPORTUNITIES TO PARTICIPATE IN ARTS AND CULTURAL ACTIVITIES ARE AVAILABLE THROUGHOUT THE PROVINCE.

OBJECTIVES

1. Residents are engaged in artistic and cultural activities across the province.
2. Opportunities to experience the arts and culture are available in British Columbia schools.

STRATEGIES

- Develop and implement a communications strategy, including enhancements to the BC Arts Council website.
- Enhance the regional outreach of Council members and staff.
- Conduct regional meetings for the Council to promote awareness of programs and opportunities throughout the province.
- Continue the review, and enhance the role, of all touring programs.
- Continue to strengthen the community arts funding programs.
- Enhance programs to engage professional artists in communities.
- Investigate initiatives to increase the number of artists exhibiting and touring in the province.



MEASURES

9 ratio of awards to funding requests by region [1]

10 number of communities benefiting from BC Arts Council activity

11 number and geographic distribution of school touring and residency initiatives

TARGETS

- At least 216 communities will benefit from Council programs and services.
- With school tours and residencies, to demonstrate:
  - *60 participating school districts*
  - *60 or more residences in schools across BC*
  - *involvement of 55 communities across BC in community concerts*

[1] This is an enhancement of the previous measure, "Funds distributed by region". By looking at the ratio of the dollar value of awards granted in each region to the dollar value of grants applied for from that region, we are better able to see if the distribution of awards between regions is reasonably consistent.

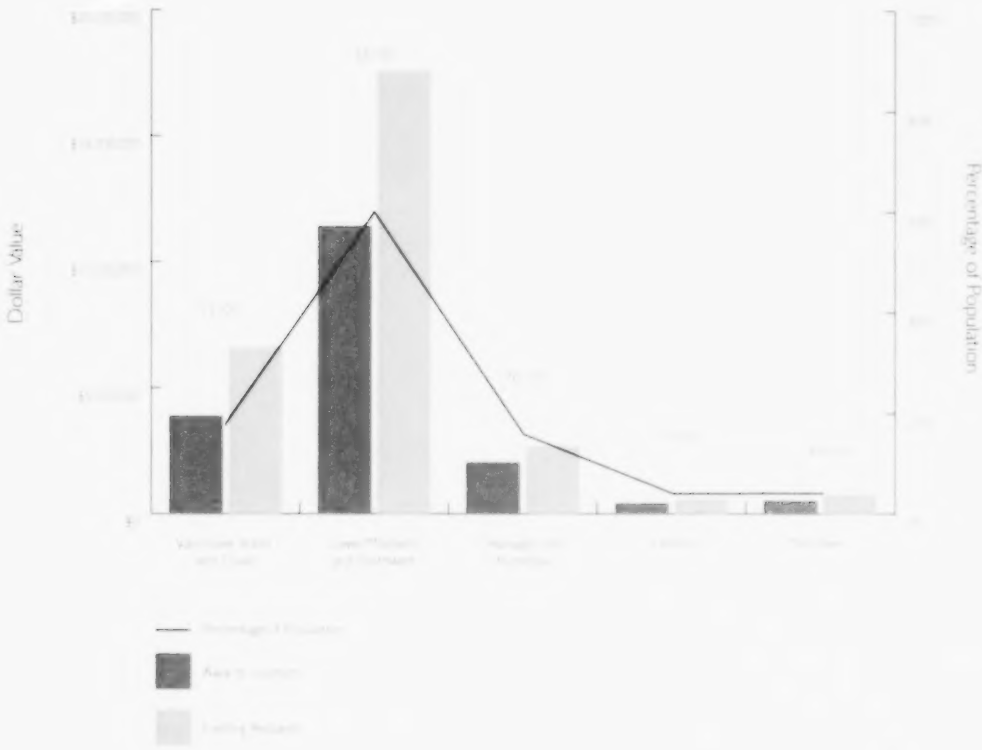
3

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

MEASURE NINE

RATIO OF AWARDS TO FUNDING REQUESTS BY REGION[1]



Data Source: GTMS database and Population Estimates by BC STATS, Service BC, and the Ministry of Labour and Citizens' Services

1 | This is an enhancement of the previous measure, "Funds distributed by region". By looking at the ratio of the dollar value of awards granted in each region to the dollar value of grants applied for from that region, we are better able to see if the distribution of awards between regions is reasonably consistent.

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

3

IMPORTANCE OF THIS MEASURE

The distribution of awards between regions is important as it reflects progress towards the Council's priority of ensuring access to arts and cultural opportunities throughout the province. As a refined measure for the Council, a baseline will be established this year, with a desire to maintain these results in future years.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

The award distribution generally reflects the reality that a majority of artists reside in the Lower Mainland and Southwest region, or the Vancouver Island and Coast region of the province.

KEY CONSIDERATIONS

An additional consideration in interpreting this information is that while various arts organizations may be based in one region, touring throughout the province is a part of their day-to-day operations.

3

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

MEASURE TEN

NUMBER OF COMMUNITIES BENEFITTING FROM BC ARTS COUNCIL ACTIVITY

Data Source: GTMS database and Population Estimates by BC STATS, Service BC, and the Ministry of Labour and Citizens' Services

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

3

Communities Benefiting from BC Arts Council Activities 2008/09

100 Mile House
108 Mile Ranch
150 Mile House
Abbotsford
Agassiz
Aldergrove
Alert Bay
Alexis Creek
Anmore
Armstrong
Ashcroft
Atlin
Bella Bella
Bella Coola
Big Lake
Black Creek
Boston Bar
Bowen Island
Bowser
Brackendale
Bradner
Brentwood Bay
Bridge Lake
Britannia Beach
Burnaby
Burns Lake
Cache Creek
Campbell River
Canal Flats
Canoe
Canyon
Castlegar
Cawston
Celista
Chase
Chemainus
Chetwynd
Chilliwack
Christina Lake
Clearbrook
Clearwater
Clinton
Cobble Hill
Coldstream
Comox
Coquitlam
Courtenay
Cowichan Bay
Cranbrook
Crawford Bay
Crescent Valley
Creston
Cumberland
Dawson Creek
Dease Lake
Delta
Denman Island
Deroche
Dewdney
Duncan
Dunster
Edgewater
Edgewood
Enderby
Erickson
Falkland
Fernie
Forest Grove
Fort Langley
Fort St James
Fort St John
Fraser Lake
Fruitvale
Gabriola Island
Galiano Island
Ganbaldi Highland
Gibsons
Gitwinksihlkw
Gold River
Golden
Grand Forks
Greenville
Greenwood
Grindrod
Hagensborg
Halfmoon Bay
Hanceville
Harrison Hot Springs
Hartley Bay
Hazelton
Heriot Bay
Hixon
Hope
Hornby Island
Horsefly
Hot Springs Cove

Houston
Invermere
Kaleden
Kamloops
Kaslo
Kelowna
Keremeos
Kimberley
Kincolith
Kitimat
Kitkatla
Kitwanga
Kyuquot
Ladysmith
Lake Country
Lake Cowichan
Langley
Lantzville
Lax Kw'alaams
Lazo
Likely
Lillooet
Lions Bay
Logan Lake
Lone Butte
Lower Nicola
Lower Post
Lumby
Lytton
Mackenzie
Madeira Park
Maple Ridge
Marysville
Masset
Matsqui
Mayne Island
McBride
Merritt
Midway
Mill Bay
Mission
Moricetown
Nakusp
Nanaimo
Naramata
Nelson
New Aiyansh
New Denver
New Hazelton
New Westminster
North Burnaby
North Saanich
North Vancouver
Okanagan Falls
Old Masset
Oliver
Osoyoos
Parksville
Pemberton
Pender Island
Penticton
Pitt Meadows
Port Alberni
Port Clements
Port Coquitlam
Port Hardy
Port McNeill
Port Moody
Pouce Coupe
Powell River
Prespatou
Prince George
Prince Rupert
Princeton
Qualicum Beach
Queen Charlotte
Quesnel
Revelstoke
Richmond
Roberts Creek
Robson
Rock Creek
Rolla
Rosedale
Rossland
Royston
Saanichton
Salmo
Salmon Arm
Salt Spring Island
Sandspit
Sardis
Saturna Island
Savona
Sechelt
Shawnigan Lake
Shirley
Sicamous
Sidney
Silverton
Skidegate
Slocan

Smithers	Tahsis	Ucluelet	Whistler
Sooke	Tappen	Valemount	White Rock
Sorrento	Tatla Lake	Vancouver	Williams Lake
South Hazelton	Taylor	Vanderhoof	Willow River
South Slocan	Telegraph Creek	Vavenby	Windermere
Squamish	Telkwa	Vernon	Winfield
Steveston	Terrace	Victoria	Winlaw
Stewart	Tofino	Wells	Yahk
Summerland	Trail	West Vancouver	Zeballos
Surrey	Tumbler Ridge	Westbank	

IMPORTANCE OF THIS MEASURE

This measure provides a graphic representation of the reach of Council-funded activities in the province in fiscal 2008/09. It reflects the commitment of the Council to ensure that opportunities to participate in arts and cultural programming are available throughout the province and that the number of communities benefiting from such support remains constant.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

A total of 237 communities were served by the Council's activities in fiscal 2008/09. This is an increase of almost ten percent (9.72%) over last year and exceeds the Council's target of benefiting at least 216 communities.

KEY CONSIDERATIONS

None to be reported for this measure.

3

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

MEASURE ELEVEN

NUMBER AND GEOGRAPHIC DISTRIBUTION OF SCHOOL TOURING AND RESIDENCY INITIATIVES

- Artist residencies
- Funding to school board by region

Although not formally reported, three artist residencies occurred out of the province.

Data Source: Artists in Education spreadsheets

GOAL THREE | Community Engagement

Opportunities to participate in arts and cultural activities are available throughout the province.

3

IMPORTANCE OF THIS MEASURE

The locations of performances and opportunities to participate in arts and cultural programs across British Columbia tie directly back to the objectives of the Council and ultimately, the goal to engage communities. Given this, the Council has placed an emphasis on ensuring that school districts take part in tours and residencies, and that at least 55 communities are involved in concerts.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

There were 3,207 public school performances and 63 residencies in 216 communities supported through the Artists in Education program along with 442 performances in 50 communities funded through the Community Presenters Assistance program.

KEY CONSIDERATIONS

At the end of the June 2008 school year, there were 19 school closures in the province due to declining enrollment which may have affected the number of performances that occured with the assistance of the Artists in Education program.

4 GOAL FOUR | ORGANIZATIONAL EFFECTIVENESS

ADMINISTRATIVE, EVALUATIVE AND POLICY DEVELOPMENT PROCESSES ARE EFFECTIVE AND EFFICIENT.

OBJECTIVES

1. An effective policy and program development process.
2. Programs are accessible to organizations and individual artists province-wide.
3. Cost effective program administration.
4. An equitable, transparent and accountable adjudication process.

STRATEGIES

- Design and develop a new database to support grant applications to improve online access.
- Manage third-party program delivery partnerships.
- Participate in the implementation of a national, shared database of client information.
- Review and revise Council policies and procedures and publish online.
- Manage the costs associated with the administration of the Council.
- Complete and implement the organizational redesign process.
- Complete a strategic planning process and begin implementation of plan.

MEASURES

12. number and frequency of program areas evaluated [14]
13. number and rate of appeals
14. council administrative costs as a percentage of Council budget
15. average length of time to process funding submissions on an annual basis

TARGETS

- Evaluate all touring programs as well as those supporting professional development. [15]
- Less than 3 percent of all applications are appealed.
- Administrative costs represent less than 10% of the Council's budget.
- Average processing time for funding submissions is less than 16 weeks.

14 This measure represents a refinement of the earlier indicator "effectiveness of program reviews and management action taken in response" since it proved difficult to quantify those aspects.

15 This target is new and was established through the service planning process for fiscal 2009/10 to 2011/12.

4

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

MEASURE TWELVE

NUMBER AND FREQUENCY OF PROGRAM AREAS EVALUATED[16]

The Council implemented recommendations from five major program reviews completed in fiscal 2008/09:

- Operating Assistance for Professional Dance Organizations
- Project Assistance for Professional Dance Organizations
- Operating Assistance for Media Arts Organizations
- Professional Project Assistance for Media Arts Organizations
- Project Assistance for Media Artists (individuals)

The media arts review also looked at elements of the Scholarship and Professional Development programs.

Due to new restrictions on contracting external advisors, only internal program reviews commenced in fiscal 2008/09. These included reviews of Touring Initiatives and Professional Development Assistance programs (including Study Assistance, Project Assistance and Travel Assistance).

Data Source: Council Minutes

16 This measure represents a refinement of the earlier indicator "effectiveness of program reviews and management action taken in response" since it proved difficult to quantify those aspects.

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

4

IMPORTANCE OF THIS MEASURE

Regular program evaluations are necessary to ensure that the initiatives of the Council are responsive to the changing needs of the arts and cultural community. These evaluations inform Council's policies and budget distribution, and provide the Council with guidance when determining if changes need to be made.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

This was the first time that media arts programs have been evaluated, and the third time in the past 15 years that dance programs have been evaluated.

KEY CONSIDERATIONS

None to be reported for this measure.

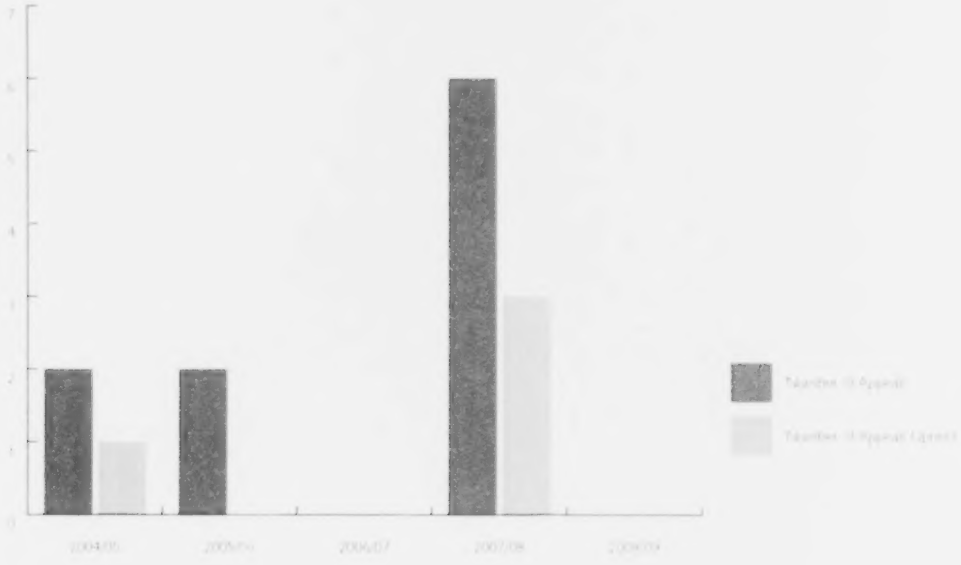
4

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

MEASURE THIRTEEN

NUMBER AND RATE OF APPEALS



Data Source: GTMS database

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

4

IMPORTANCE OF THIS MEASURE

The Council places great emphasis and value on the adjudication process, so must consider whether clients accept the outcomes, and the extent to which the decisions of the Council are upheld.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Since the printing of the last annual report, four additional appeals were made concerning the 2007/08 fiscal year. In total, this represents a rate of 2.1%, with three of the six appeals being upheld.

With 296 eligible applications, there have been no appeals made for fiscal 2008/09, surpassing the target of less than 3% of all applications appealed.

KEY CONSIDERATIONS

This data reflects the number of appeals where advisory committees are used. Given the impossibility of recreating the jury context, there are no appeals to jury programs.

4

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

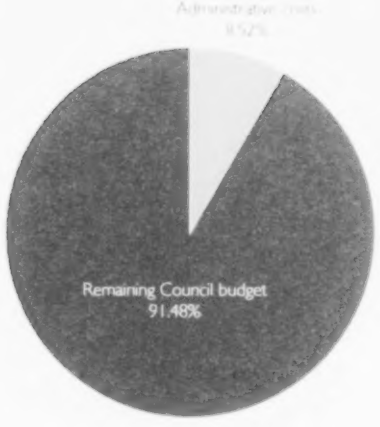
MEASURE FOURTEEN

COUNCIL ADMINISTRATIVE COSTS AS A PERCENTAGE OF COUNCIL BUDGET

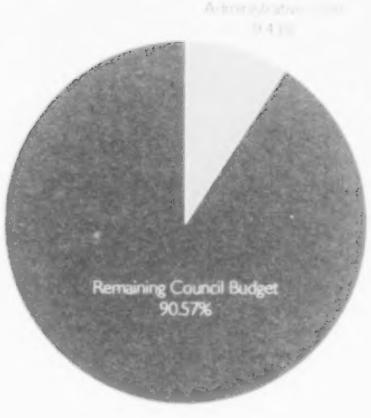
Administrative Costs: *$1,750,142*

Council Budget: *$18,567,806*

2007/08 Fiscal Year



2008/09 Fiscal Year



Data Source: Corporate Accounting System

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

4

IMPORTANCE OF THIS MEASURE

An indicator of efficiency and ensuring value in the delivery of Council programs is the ratio of administration costs to the overall budget. The Council strives to keep this ratio within 10%.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Administrative costs reflect 9.43% of the Council's budget, which meets the desired target of less than 10% of the Council's budget.

KEY CONSIDERATIONS

In prior years, the Cultural Services Branch was responsible for a portion of the Council's administrative costs. This is the second year that all administrative costs, with the exception of building occupancy and work station charges, have been a part of the Council budget.

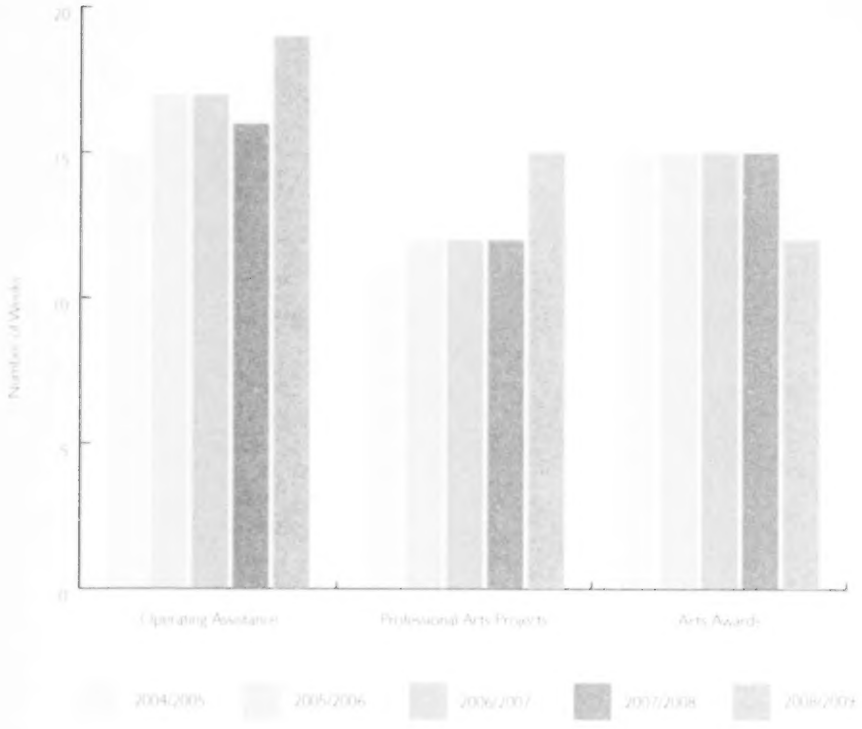
4

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

MEASURE FIFTEEN

AVERAGE LENGTH OF TIME TO PROCESS FUNDING SUBMISSIONS ON AN ANNUAL BASIS



Data Source: GTMS database

GOAL FOUR | Organizational Effectiveness

Administrative, evaluative and policy development processes are effective and efficient.

4

IMPORTANCE OF THIS MEASURE

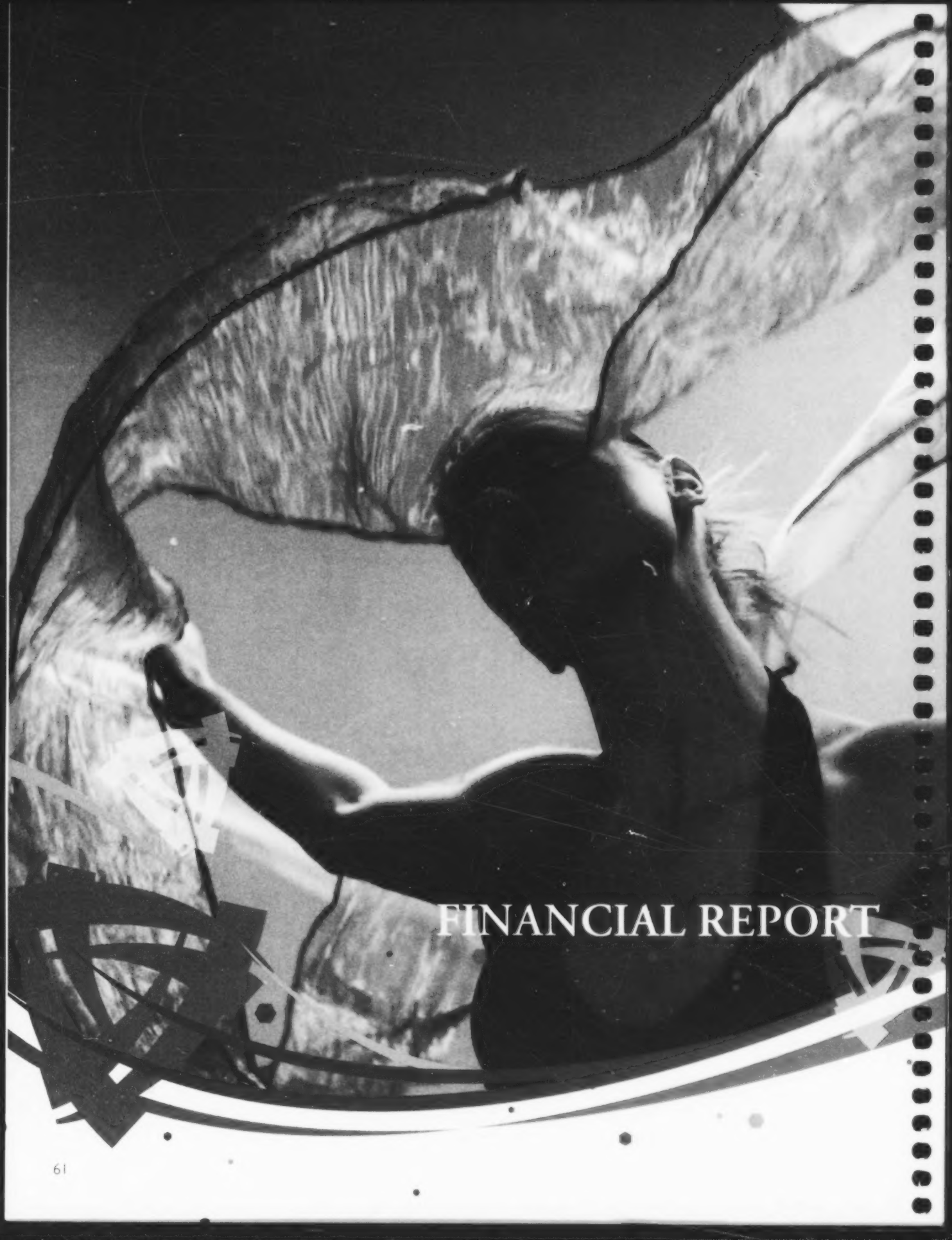
The Council's ability to respond to applications in a timely fashion and client perceptions of quality and efficient service are determined by whether processes are improving or are in need of further attention. This measure also recognizes that a client's perception of quality and efficient service is based, to a substantial degree, on the timeliness of decision notification.

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

The average length of time to process funding submissions is 15.3 weeks, which is within the Council's target of 16 weeks. This is a longer processing time than that of last year's average of 14.6 weeks.

KEY CONSIDERATIONS

Between December 2008 and February 2009, the government took measures to address the impact of global recession on the provincial budget. Some of these measures delayed the processing of Council grants.



FINANCIAL REPORT

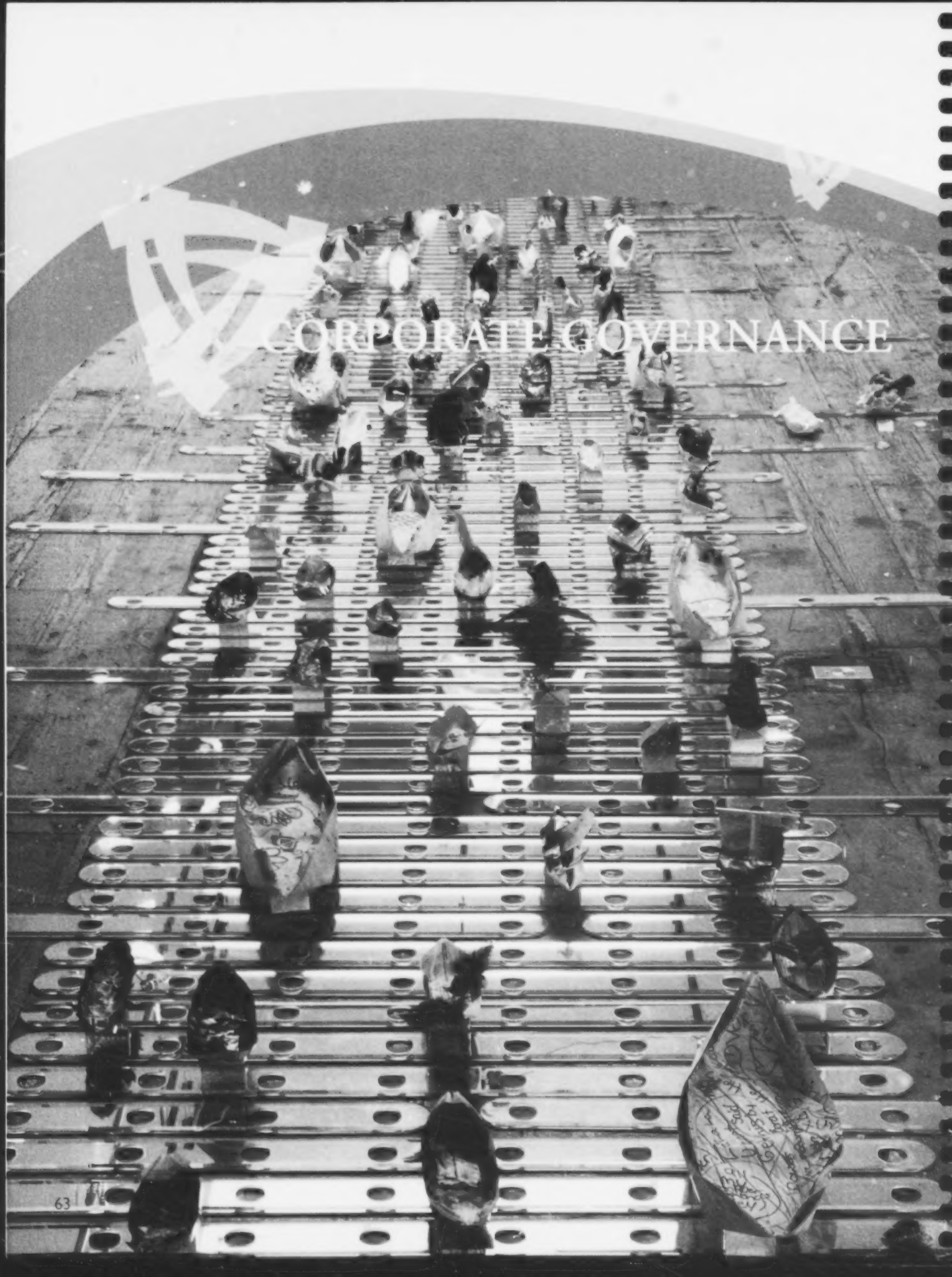
The BC Arts Council has met its budget allocations and targets and, since the Council does not receive revenues, forecasting is not an issue.

Financial accounting was managed by the Ministry of Tourism, Culture and the Arts and the expenditures of the Council are included in the government's financial statements. A detailed breakdown of the Council's expenditures by program area, recipient organization and discipline is provided in Appendices A and B.

Grants and Contributions	*2004/05*	*2005/06*	*2006/07*	*2007/08*	*2008/09*	*2008/09 Supplementary Estimate*
Professional Arts Development	$8,750,626	$9,989,035	$9,933,380	$9,848,080	$12,080,890	$6,455,800
Community Arts Development	$787,736	$1,406,816	$1,412,927	$1,564,240	$1,947,032	$544,200
Touring Programs	$515,464	$678,653	$731,008	$668,850	$841,113	
Arts Awards – Individuals	$874,071	$1,213,087	$1,262,879	$1,223,871	$1,405,452	
Publishing Programs		$460,917	$450,004	$450,012	$523,173	
Administrative Costs	$225,191	$237,970	$343,005	$1,284,915	$1,750,142	
Strategic Initiatives Program	$95,000	$133,945	$72,000	$37,500	$20,000	
Total Expenditures [1] [2]	$11,248,088	$14,120,423	$14,200,203	$15,077,468	$18,333,644	$7,000,000

[1] $6,000 of funds related to literary projects have been moved from Publishing Programs to Professional Arts Development, making the numbers in this year's report different than those published in the Annual Report 2006-2007.

[2] Administrative costs, either in full or in part, were previously accounted for in the Cultural Services Branch budget.



CORPORATE GOVERNANCE

The BC Arts Council is responsible for providing support for arts and culture activity as well as opportunities for people to participate in the arts.

The Council is comprised of up to fifteen members who are broadly representative of the various regions, cultural diversity and artistic communities of the province. The Lieutenant Governor in Council appoints members and designates the chair and the vice chair.

BC Arts Council Members

Chair, Donald M. Shumka – Vancouver

Vice-Chair, Jane Danzo – Victoria

Marie Clements – Galiano Island

Jackson Davies – Tsawassen

Neelamjit Dhillon – Coquitlam

Christos Dikeakos – Vancouver

Stephen Foster – Kelowna

Stan Hamilton – Vancouver

Elizabeth MacRitchie – Prince George

Ron Smith – Lantzville

Marilyn Timms – Courtenay

Michael Tindall – Vernon

Bill Usher – Golden

Connie Watts – Port Alberni

Karen Young – Abbotsford

BC Arts Council Staff

Su Cameron – Co-ordinator, Finance and Administration

Jennifer Collinson – Secretary to the Council

Sue Donaldson – Co-ordinator, Museums, Visual Arts and Media Arts Programs

Sarah Durno – Co-ordinator, Professional Theatre Programs

Sherry Ewings – Co-ordinator, Arts and Culture Programs

Chris Gudgeon – Communications Manager and Coordinator, Literary and Publishing Programs

Lynda Hills – Co-op Student, Communications Assistant

Linda Johnson – Financial Clerk

Monique Lacerte-Roth – Co-ordinator, Community Arts Development and Scholarship Programs

Jeremy Long – Executive Director

Vikki McDonald – Branch Administrative Assistant

Julie Poskitt – Co-ordinator, Professional Music and Dance Programs

Walter Quan – Co-ordinator, Arts Awards Programs and Training Resources

Kaitie Sly – Office Assistant

Julia Taylor – Office Assistant

Ingmarie Thunander – Assistant Program Development Co-ordinator and Interim Literary & Publishing Coordinator

Gillian Wood – Associate Director

Cathy Zhang – Co-op Student, Research and Planning Assistant

COUNCIL MEMBER BIOGRAPHIES

DONALD M. SHUMKA (CHAIR)

Vancouver

Donald Shumka is the President and Managing Director of Walden Management Ltd., a financial consulting firm. From 1989 to 2004, he was Managing Director, Investment Banking with CIBC World Markets and Raymond James Ltd. Prior to 1989, Mr. Shumka was Vice President, Finance and Chief Financial Officer of West Fraser Timber Co. Ltd., one of Canada's largest forest products companies. He holds a Bachelor of Arts degree in Economics from the University of British Columbia and a Master of Business Administration degree from Harvard University.

In addition to Chair of British Columbia Arts Council he is a Director of the Emily Carr Institute of Art + Design Foundation. He previously sat on the boards of Ballet British Columbia, Vancouver Public Library and Emily Carr Institute of Art + Design. He currently sits on the boards of Eldorado Gold Corporation, Paladin Energy Ltd. and Magma Energy Corp. Mr. Shumka is married and he and his wife, Jane, have four adult children.

JANE DANZO (VICE-CHAIR)

Victoria

Born in Kingston, Ontario, Jane Danzo was educated at Queen's University. After teaching at the secondary and post secondary school levels in Eastern Ontario, she moved to Victoria where she has been in community service for more than thirty years. During this time, she served as a director of or as an advisor to governing boards in the education, health and arts sectors in Greater Victoria. Jane is the immediate Past President of Pacific Opera Victoria, having served as president for six years. Appointed to the BC Arts Council in 2006, she is currently Vice-Chair.

MARIE CLEMENTS

Galiano Island

Marie Clements is an award-winning performer, playwright, screenwriter, director, producer and founding artistic director of Urban Ink Productions and Fathom Labs Highway. Her creative works, including *Copper Thunderbird*, *Burning Vision*, *The Unnatural and Accidental Women*, and *Urban Tattoo* have been presented on some of the most prestigious stages for Canadian and international theatre and film and have garnered numerous awards. She has been involved in the development of more than seventy productions of new work in a variety of mediums including theatre, performance, film, multi-media, radio and television.

JACKSON DAVIES

Tsawassen

Jackson Davies has acted on major theatre stages across Canada and has acted, written and produced well over 300 television productions. He is best known for his 16-year role as Constable John Constable in CBC's longest running TV series, The Beachcombers. An inductee to the BC Entertainment Hall of Fame, Jackson is one of only two Canadians to have been declared an Honourary RCMP Sergeant. He also plays right wing for the NHL's Vancouver Canuck Alumni and is on the Faculty of Capilano University Stage and Screen program.

NEELAMJIT DHILLON

Coquitlam

Neelamjit Dhillon is a professional musician equally versed in both Eastern and Western traditions. He studied saxophone in BC and upon graduation from UBC, received a Canada Council grant to study the Tabla at the Ustad Allarakha Institute of Music in Mumbai. The Tabla is Neelamjit's first instrument and he studies under the tutelage of world-renowned maestro Ustad Zakir Hussain. Neelamjit has had the fortunate opportunity to work with some of the great names in jazz such as Bob Mintzer, Kurt Elling, Nenna Freelon and Cedar Walton and some of India's finest such as Louiz Banks, Fazal Qureshi, Rakesh Chaurassia and Taufiq Qureshi.

CHRISTOS DIKEAKOS

Vancouver

Christos Dikeakos was born in Thessaloniki, Greece in 1946, moved to Vancouver in 1957 and studied at the University of BC, graduating in Fine Arts in 1970. His work – photographs, sculpture and publications – has been exhibited at the National Gallery, the Winnipeg Art Gallery, the Museum of Contemporary Canadian Art, Toronto and the Vancouver Art Gallery. Internationally, Christos has shown at the ICA in Portland, Oregon, the Musee d'art moderne de la ville de Paris, and the Brisbane Art Gallery in Australia. His work is in the permanent collections of the National Gallery and The Vancouver Art Gallery. He has taught in the Fine Arts Department at UBC and Emily Carr University of Art + Design and has lectured nationally and internationally on contemporary art.

Christos has served for many years as a trustee at the Vancouver Art Gallery and as head of the acquisitions committee.

STEPHEN FOSTER

Kelowna

Stephen Foster is an indigenous media artist with both national and international exhibitions. He currently works as an Associate Professor in Creative Studies at UBC–Okanagan where in addition to teaching new media and video art, he is the co-ordinator for the Interdisciplinary Graduate Studies MFA program and the CanWest Global Centre for Artists' Video. He has also held teaching positions at Okanagan University College and at York University in Toronto, Canada.

Stephen has his Master of Fine Arts (Visual Arts and Interdisciplinary Fine Arts) and Bachelor of Fine Arts degrees from York University. He has received numerous research and equivalent grants and has participated in various scholarly, professional and service activities. Stephen has also been active with artist run galleries and media arts centres fulfilling various board and staff positions.

STAN HAMILTON

Vancouver

Dr. Hamilton is Ementus Professor of the Sauder School of Business, University of British Columbia. He has extensive teaching and research experience in the areas of real estate investments and pension portfolio management. Stan has served with a number of public agencies including the BC Assessment Authority, the Vancouver City Planning Commission, the Public Guardian and Trustee of BC and the Financial Service Tribunal of BC.

Stan is past President of the Arts Club Theatre Company and currently serves as a board member and Chair of the Capital Campaign and Granville Island Stage Renovation Project. Stan is also a director of the Stanley Theatre Society. Stan was recognized as "Arts Board Member of the Year" in 2007, an award presented jointly by the Greater Vancouver Alliance for Arts and Culture and the Society to Bridge Arts and Community.

ELIZABETH MACRITCHIE

Prince George

Elizabeth MacRitchie is the Past President of the Prince George Community Foundation and has served on boards of arts and sports organizations for the last twenty-five years. She is a past president of the Prince George Music Festival and has served on the boards of the BC Association of Performing Arts Festivals, Prince George Music School, and Northern Family Health Society.

Elizabeth has chaired the Prince George Symphony Orchestra's Strauss Ball events as well as volunteered in many other capacities with the symphony. Music is an important part of Elizabeth's life as pianist for several school choirs and operetta productions, and she performs with the Cantata Choir and an occasional local musical theatre production.

RON SMITH

Lantzville

Born and raised in Vancouver, Ron Smith received his BA from the University of British Columbia and his MA from the University of Leeds, before becoming a professor at the former Malaspina University-College (Vancouver Island University) in Nanaimo, where he taught English and Creative Writing between 1971 and 1998. In 1974 he founded the publishing company Oolichan Books in Lantzville, and from 1988 to 1991 he was the fiction editor for Douglas & McIntyre. He was also instrumental in helping establish the first aboriginal press, Theytus Books, in 1981.

He is the author of eight books. The most recent was a finalist for the Christie Harris Illustrated Children's Literature Prize, the 2008 BC Book Awards, and has been nominated for the 2009 Shining Willow Award, Saskatchewan Young Readers. Upon his retirement from teaching he was named the first Honorary Research Associate of the Faculty of Arts and First Nations Studies at the former Malaspina University-College (Vancouver Island University).

He has given reading and lecture tours in the US, Italy, Albania, England and across Canada. In 2002, a selection of his poetry was translated by Ada Donati and published in a book-length bilingual edition, *Arabesque e altre poesie*, in Italy (Schifanoia Editore). In 2004 his play, *The Boarder*, was selected for a "process reading" as a part of the New Play Festival at the Playwright's Theatre Centre in Vancouver. He received an Honorary Doctorate, D. Litt., from the University of British Columbia in the spring of 2002, and in 2005/2006 he was the inaugural Distinguished Fulbright Chair in Creative Writing at Arizona State University.

He has served as a cultural advisor to the Canadian embassy in Italy, and as a jury member on several national and regional arts council committees. Ron lives with his wife, Pat Smith, also a writer, in Lantzville on Vancouver Island. He has played an essential role in the growth of literary, historical and public policy publishing in British Columbia.

MARILYN TIMMS

Courtenay

Marilyn Timms is a fulltime working artist living in the Comox Valley on Vancouver Island. She paints figures from life and landscapes en plein air in watercolours and acrylics and has been honing her craft for more than thirty years. A well-respected workshop instructor, Marilyn travels extensively sharing her skills, jurying exhibitions and lecturing. She was awarded the Barse Miller Memorial Award at the American Watercolor Society's 136th International Exhibition in 2003. She has had her paintings accepted into the Societe Canadienne de l'Aquarelle Annual Watercolour Exhibition, the Canadian Society for Painters in Watercolours *Open Water* exhibition and many others.

Marilyn was awarded full signature membership in the Federation of Canadian Artists in 1993 and maintains this status and, in 2005, she attained full signature membership in the Society of Canadian Artists. Her board experience has been enhanced by many years as a member of the Federation of Canadian Artists Board of Governors, past president and past board member of the Comox Valley Art Gallery, as well as membership in CAR/FAC, the Comox Valley Chamber of Commerce, the Downtown Courtenay Business Improvement Association, Courtenay Rotary Club and Soroptimist International of Courtenay.

MICHAEL TINDALL

Vernon

Michael Tindall is a retired business executive with a strong commitment to community service. For the majority of his career, he performed in leadership roles ranging from General Manager to Senior Vice President. Upon his retirement, he was responsible for revenue development and management at two television stations and thirty-eight radio stations in British Columbia and Alberta. Michael began his broadcast career with CBC Vancouver before moving to private radio and television. In addition, he also served a two-year contract as General Manager of the Bermuda Broadcasting Company and wrote, produced, and directed approximately eighty television programs and short films while with the University of British Columbia.

Michael has served on more than twenty community boards and committees including various charitable foundations and performing arts, heritage, youth, health, film, and community development organizations. In particular, he is past president of the Vernon Kalamalka Rotary Club, Past Director of the Okanagan Film Commission, a founding member and former director of the Vernon Performing Arts Society and current President of the Community Foundation of the North Okanagan, to name a few. He continues to work on business planning and development with small businesses and community groups on a project basis.

BILL USHER

Golden

Bill Usher is a senior artist and arts entrepreneur who moved to Golden from Toronto in 2002. Throughout his forty-year career as a musician, radio and television producer, actor, playwright, and record producer, he has received numerous awards including gold and platinum records and three Juno Awards.

Bill has been active in the business of the arts working in both the private sector as the founder and managing owner of two record companies, Elephant Records and Kids' Records, and the artist management company, Kids' Entertainment. He has worked in the public sector on staff and as a consultant with the Ontario Arts Council, the Ontario Tourism Marketing Partnership, the Toronto Arts Council, the Ontario Ministry of Culture, and at present as the executive director for Kicking Horse Culture in Golden.

In a governance role, Bill is Vice Chair of the Columbia Kootenay Cultural Alliance and a member of the board of ArtStarts in Schools, Vancouver.

Musically speaking, Bill continues to perform his 'good getting older' love songs from his most recent album, Slowdancing in the Ballroom of Life. His Canadian Cancer Society Relay for Life song, *Tonight I Walk for You*, has become the theme song for relays across Canada and the USA.

CONNIE WATTS

Port Alberni

Connie Watts is a mixed media artist and a business owner. She is of Nuu-chah-nulth, Gitxsan and Kwakwaka'wakw ancestry and lives in both Port Alberni and West Vancouver. Connie graduated from the Emily Carr Institute of Art + Design with a BFA in Intermedia, and has her Bachelor of Interior Design degree from the University of Manitoba. She has shown her artwork across Canada and the US, including shows in New York, Portland, Seattle, Ottawa, Winnipeg and Vancouver.

Connie works as a designer in many facets, which includes a large executive office project that united her expertise in art and design. She is now the Project Manager for the Venues' Aboriginal Art Program for Vancouver 2010. She continues to work on commissions for various corporate and private collectors, with the largest installation being the Thunderbird sculpture, *Hetux*, for the Vancouver International Airport.

KAREN YOUNG

Abbotsford

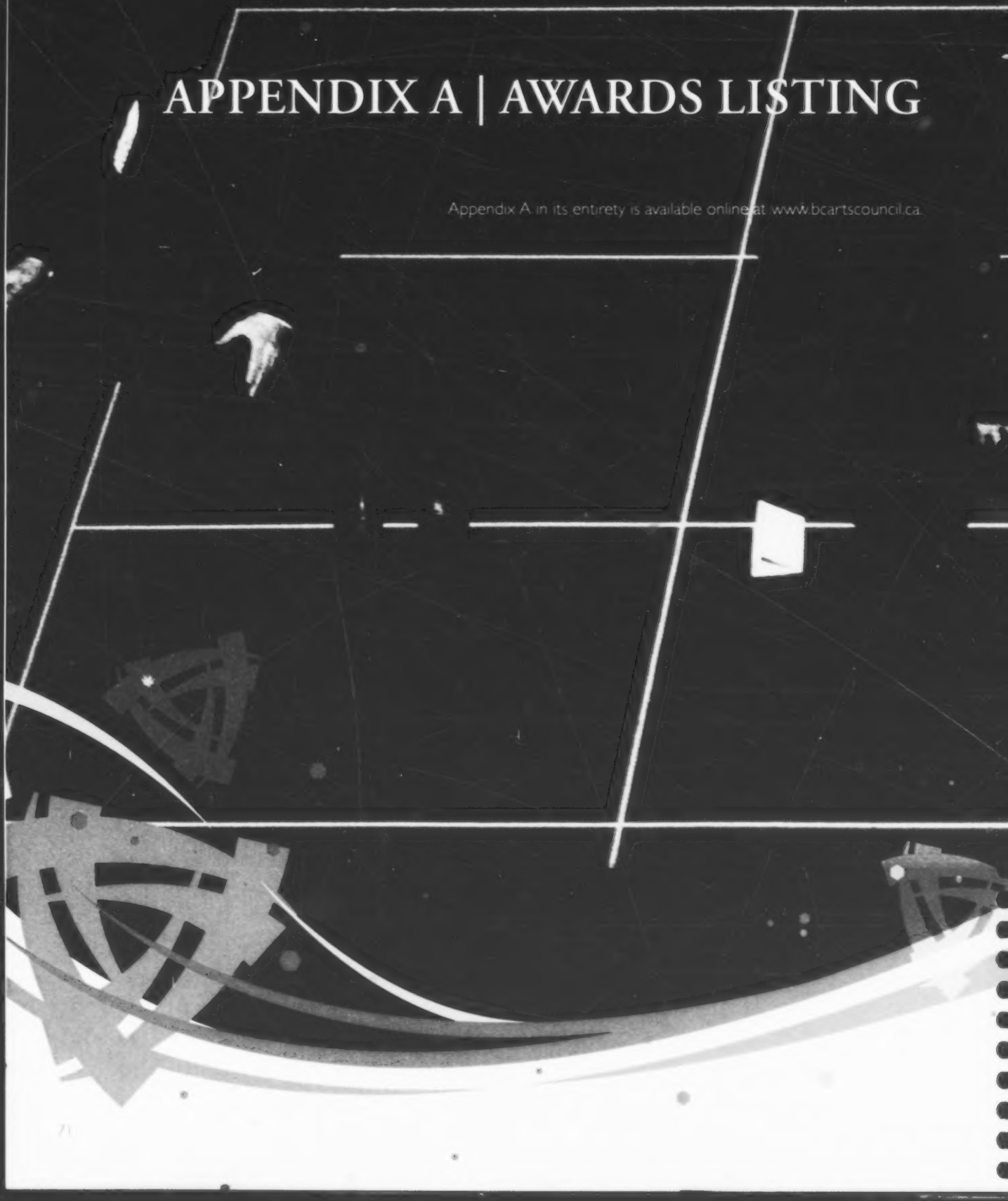
Karen Young is an entrepreneur, businesswoman, and volunteer with a passion for helping others succeed. Her business ventures encompass the fields of online education and fundraising, and volunteer coordination for Lookout Emergency Aid Society (solutions to homelessness). Believing in healthy, whole communities, Karen's current volunteer activities include service as past chair of the Abbotsford Arts and Heritage Advisory Committee for the City of Abbotsford, and service on the board of her Rotary club.

Previous volunteer experience includes past president of the Abbotsford Symphony Orchestra Society, and past president of the Abbotsford Chamber of Commerce. Karen has also undertaken committee service with the Fraser Health Authority's Campaign for Healthcare Excellence, and education-related committees with the BC Chamber of Commerce.

Karen was honoured in 1999 with the Woman of the Year award, Leadership category, by the Business and Professional Woman's Association of the Fraser Valley.

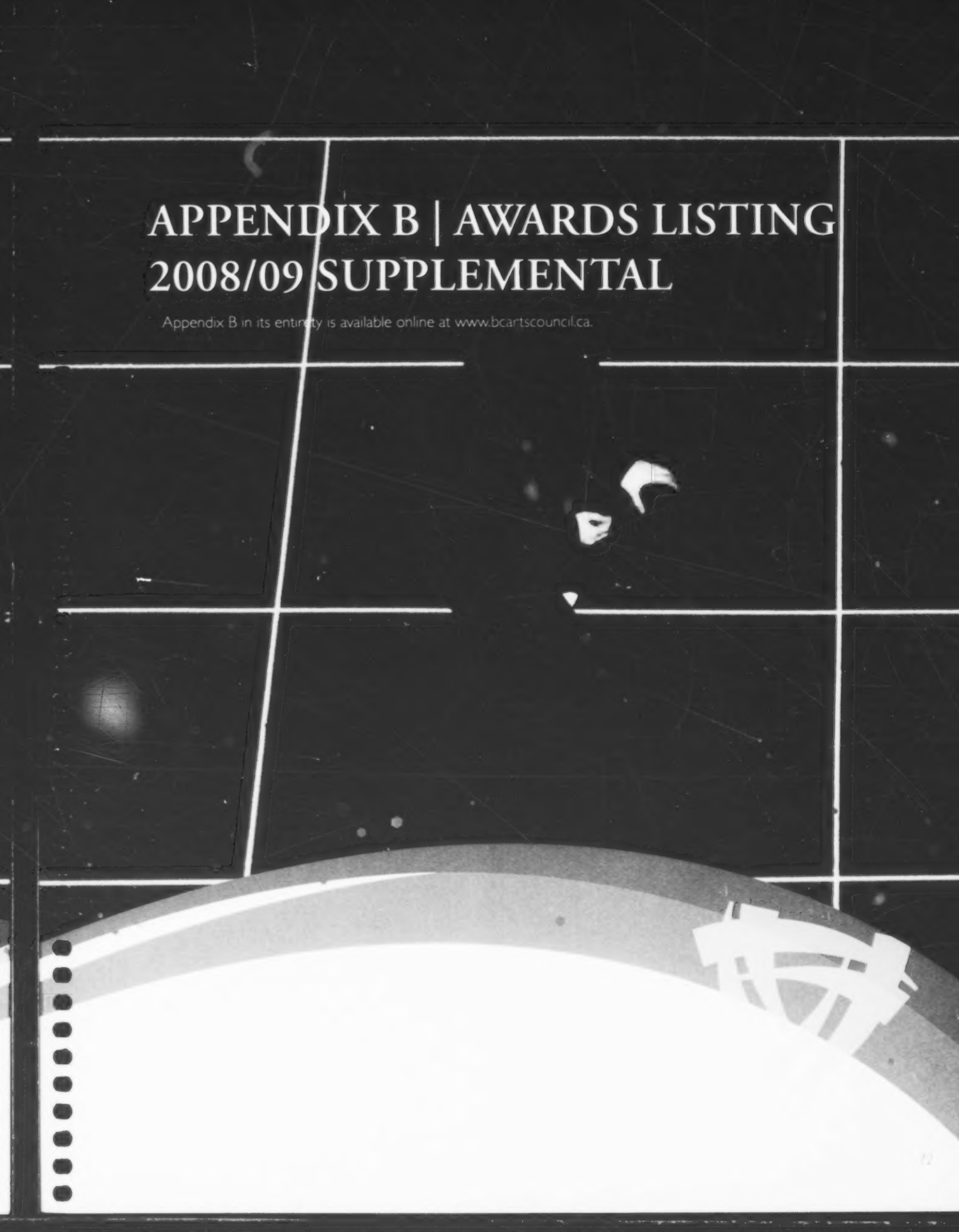
APPENDIX A | AWARDS LISTING

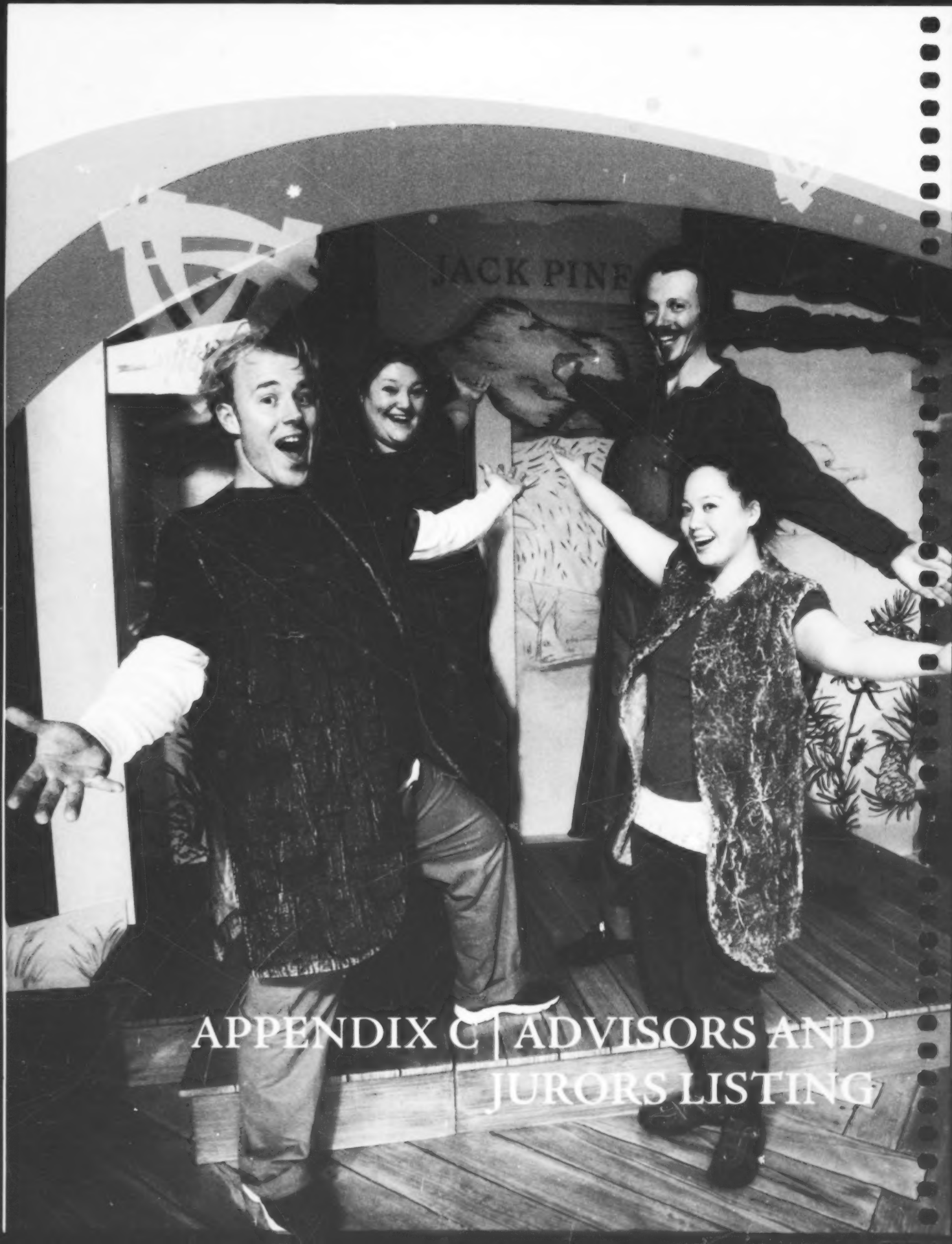
Appendix A in its entirety is available online at www.bcartscouncil.ca.



APPENDIX B | AWARDS LISTING 2008/09 SUPPLEMENTAL

Appendix B in its entirety is available online at www.bcartscouncil.ca.





APPENDIX C | ADVISORS AND JURORS LISTING

COMMUNITY ARTS DEVELOPMENT

Blackburn, Ken
Carter, Elizabeth J.
Hunter, Terry
Jardine, Paula
Lamb-Yorski, Monica
McMurchy, Geoff
Muir, Justin
Nguyen, Nhan Duc
Patterson, Krista
Powell, John
Reece, Skeena
Shefrin, Sima Elizabeth

total = 12

DANCE

Bourget, Barbara
Colvin, Miriam
Destrooper, Paul
Gray, Heather Laura
Jamieson, Karen
McGrane, Allyson
Senez, Sylvain
Tuson, Kimberly

total = 8

LITERARY AND PUBLISHING

Alma, Ann
Beardsley, John Doug
Benjamin, Michelle
Davidson, Jane
Funk, Carla
Goto, Hiromi
Gunn, Genni
Kaufman, Brian
Lam, Brian
Lundy, Derek
Miller, Stephen E.
Nickerson, Billeh
Pass, John
Smith, Ron
Van Camp, Richard
Whitney, Paul
Wiersema, Robert J.
Wilson, Alane

total = 18

MEDIA ARTS

Claxton, Dana

Bolton, John

Coutts, Caroline

Fraticelli, Rina

Kwan, Vanessa

Levin, M. Simon

MacGregor, Justin

Neel, Travis

Penhall, John

Pietrobruno, Ileana

Reinhardt, Jeanette

Sherman, Kenneth

Sinclair, Jim

total = 13

MULTI-DISCIPLINARY

Coflin, Karen

Dubois, Jason

Ismail, Taz

Morrisseau, Renae

Pechawis, Archer

Rosano, Joyce

Sutherland, Bronwen

Wolfe, Barb

total = 8

MUSIC

Alexander, Jeff
Argenta, Nancy
Branter, David
Chang, Dorothy
Cheung, Alex
Dolan, Adnan
Donnelly, Denis
Greene, Alison
Haig, Timothy
Hamel, Keith
Han, Mei
Janmohamed, Hussein
Kallio, Gwen
Miller, Cassandra
Mollerup, Laurence
Napoleon, Art
Pack, Bradshaw
Pawsey, Heather
Pay, David
Pedersen, Annelisa
Shefsiek, David
Singh, Michiko
Soro, Lisa
Stirling, Jan
Turgeon, Teresa

total = 25

THEATRE

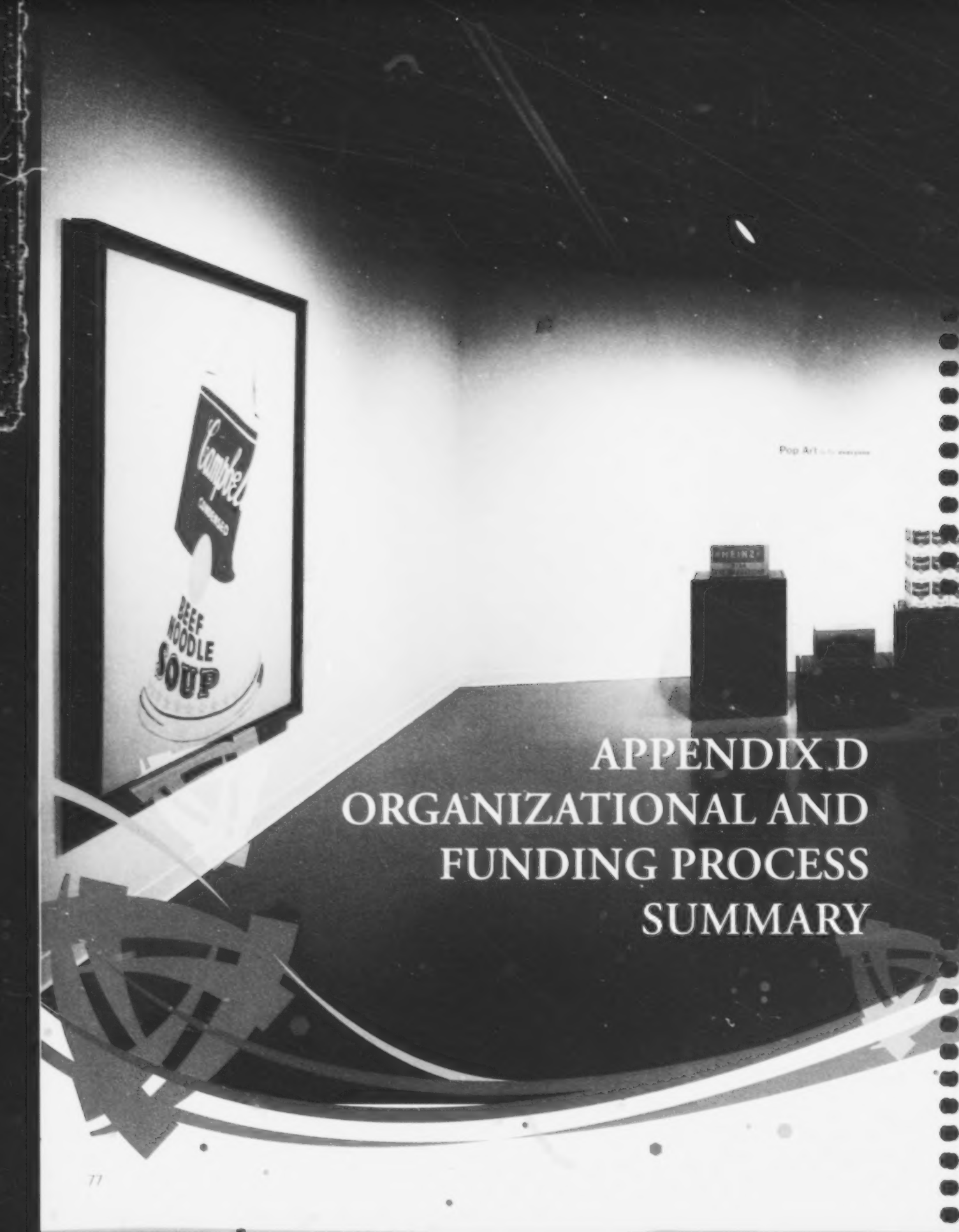
Beharry, Peter
Case, Ian
Evans, Tasha Faye
Habel, Ivan
Heyman, Jane
Higgins, Carole
Linds, Brian
Macdonald, Shawn
Martin, Kent
Niwinski, Alice
Ravensbergen, Lisa
Redfern, Heather
Williams, Deborah
Youssef, Marcus
Yamamoto, Maiko Bae

total = 15

MUSEUMS AND VISUAL ARTS

Alteen, Glenn
Bornowsky, Eli
Boulet, Roger
Brown, Lorna D.
Carter, Elizabeth
Cinnamon, Pamela
Clausen, Kirstin
Crabtree, Brenda
Davison, Liane
George, Sean
Hale, Alice
Hendry, Anastasia
Judy, Stephanie
Koh, Germaine
Malakoff, Kristi
Marchand, Barb
Middleton, Jonathan
Morin, Peter
Muir, D. Bradley
Sawchyn, Linda
Shier, Reid
Spahan, Rose
Tang, Brendan
Tudor, Morna
Wang, Janet
White, William

total = 26



APPENDIX D
ORGANIZATIONAL AND FUNDING PROCESS SUMMARY

BRITISH COLUMBIA ARTS COUNCIL

The Council is an agency established by the Provincial Government, under the Arts Council Act, to provide:

- support for the arts and cultural community in British Columbia
- an opportunity for people to participate in the arts
- an open, accountable and impartially administered process for managing provincial funds

In performing its duties, the British Columbia Arts Council must:

- consult with artists, arts and cultural organizations, governments, and other interested communities
- allocate the money dedicated annually for the Council by the legislature
- support arts and culture in British Columbia through the following:
  - *public education, research and advocacy*
  - *awarding grants*
  - *the production and distribution of information on the Council and arts and culture in British Columbia*

THE ROLE OF THE COUNCIL

The Council is responsible for:

- ensuring the complete and orderly management of all BC Arts Council programs
- consulting with arts organizations, individuals and government agencies to exchange information pertaining to programs, guidelines, and Council policy
- preparing regular reports on the effectiveness of programs and policies, needs of the arts community and administrative procedures
- coordinating all Council activities

DEVELOPMENT OF PROGRAM GUIDELINES

The guidelines outlined in individual program descriptions have been developed through consultation with individuals and organizations in the arts and cultural community, along with recommendations from the Council and its Advisory Committees. Program guidelines and eligibility criteria are regularly reviewed and updated. Programs are subject to revision, suspension or cancellation without notice. While program guidelines are not intended to limit the applicant's creativity, they do indicate the general priorities and goals of the awards programs.

APPLICATION POLICIES AND PROCEDURES

Application Procedure

All applicants must contact the appropriate Program Co-ordinator prior to making application.

Applications must be made on the forms provided. Additional application requirements are specific to each program and must be submitted according to program guidelines, which are available from the Council. The Council is not responsible for the loss or damage of supporting materials submitted with applications.

Applications will not be accepted retroactively. Any major changes in budgets and/or projects, after an application has been submitted, must be provided in writing and discussed with the appropriate Program Coordinator.

Applicant organizations may be required to submit an audited financial statement. Applicants must allow staff, BC Arts Council members, advisors or authorized assessors reasonable access to view the applicants' facilities, work, program or project funded.

Assessment Process

Each application received is first registered and then assigned to the Program Coordinator responsible for ensuring the application meets eligibility criteria for the program in question. Following preparation by the Program Coordinator, each application is presented for adjudication to a minimum of one of the following bodies:

- an independent peer jury
- an Advisory Committee for the applicable discipline
- the Management Committee
- the BC Arts Council

Awards are considered by the BC Arts Council at one of several meetings held annually.

Awards Decisions and Notification

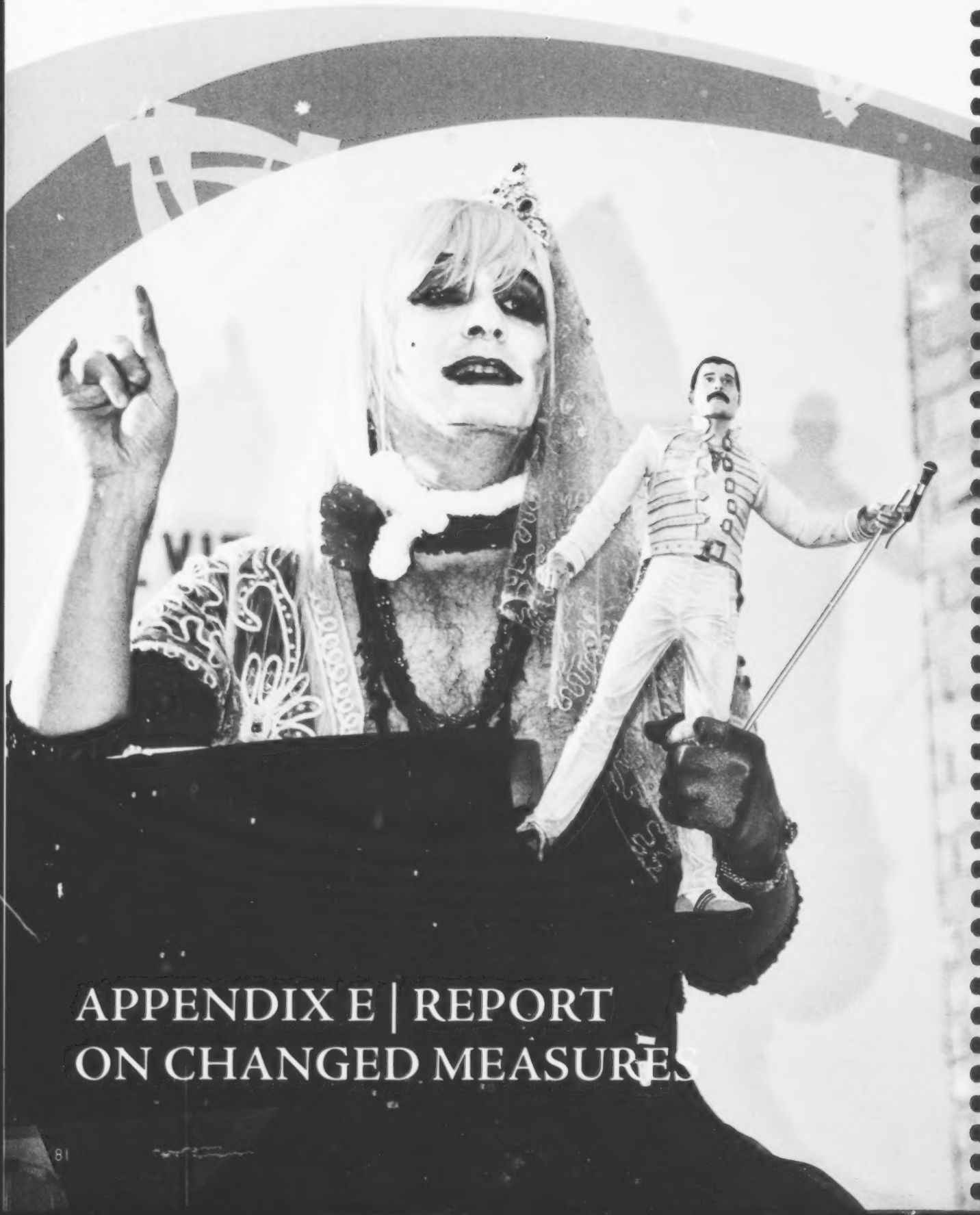
Applicants are notified of decisions in writing following the review process, which may require up to 16 weeks or more after the deadline. All applicants will be notified of the award decisions by letter. Applicants receiving an award must fulfil any terms or conditions determined during the adjudication process. The BC Arts Council will notify applicants of any terms and conditions related to award payment schedules. Awards are not necessarily at the maximum level of support available.

Appeals Process

Operating award decisions may be appealed. Notice of appeal must be filed with the BC Arts Council within 30 days of the decision announcement. Appeals must be based on significant new information that was unavailable at the time of the original evaluation. Juried arts awards decisions are not subject to appeal.

Acknowledgement of Awards

Recipients acknowledge the support of the BC Arts Council and the Province in all promotional materials. This includes media releases, advertisements, posters, programs and other promotional materials. Examples of camera-ready formats along with usage guidelines are provided. Recipients may also obtain the logo in a variety of formats on our website at www.bcartscouncil.ca. The logo should be used on posters, brochures, print ads and programs and used when possible on media releases and signage related to the funded project.



APPENDIX E | REPORT ON CHANGED MEASURES

NEW MEASURES

Earned revenue of the top 25 arts and cultural organizations [19]. Reported on page 35.

Audience size for selected organizations[20]. Reported on page 36.

DROPPED AND REPLACED MEASURES

Estimated socioeconomic impact of BC Arts Council investments in selected events and festivals.

This measure provides an indicator for an understanding of the vital contributions of the arts and cultural sector to the British Columbia economy, and thus the role of the Council in supporting the Great Government goal to create more jobs per capita than anywhere else in Canada.

At this point in time, however, there is no data available for this measure as the Council has looked to the results of a pilot tool that has been used with BC heritage sites, which are in the final stages of analysis and reporting. This tool proved too difficult to apply to the activities of the Council, and is unlikely to be explored further.

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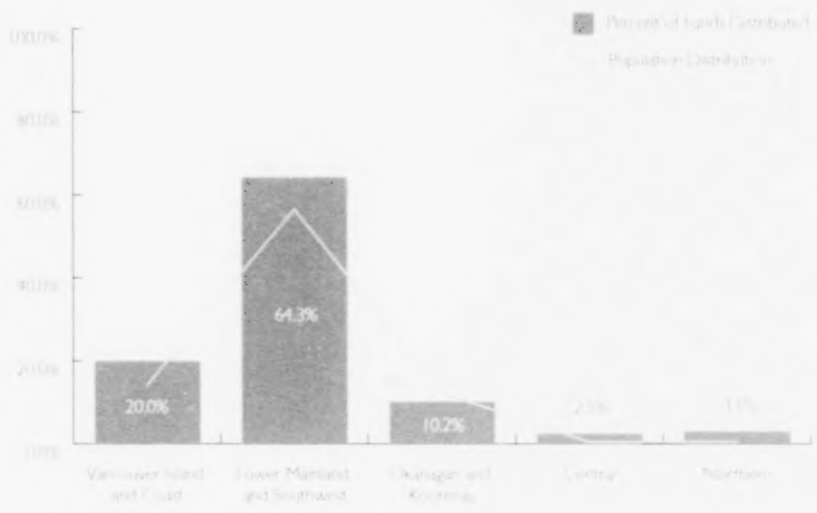
19 This is a new measure for this year reflects revenues earned from ticket receipts and other proceeds from the sale of arts and cultural products by the 25 arts and culture organization with the greatest total revenues.

20 This measure has been amended to exclude all reference to publishing volumes. Data reported related to the number of titles published and this was thought to be an unsatisfactory measure of community engagement.

FUNDS DISTRIBUTED BY REGION



Data Source: GTMS database and Population Estimates by BC STATS, Service BC, and the BC Ministry of Labour and Citizens' Services

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Representative geographic distribution is being achieved in that the distribution of funds continues to closely track the population of major regions across British Columbia.

RATE OF GROWTH AND GEOGRAPHIC DISTRIBUTION IN NUMBER OF TOURING INITIATIVES SUPPORTED.

Fiscal Year	*Number of Artists or Arts Organizations Supported*	*Total Value ($) of Support*
2008/09	*22*	*$283,500*
2007/08	*14*	*$108,500*

Number of artists of arts organizations that toured to each region

Location	*2008/2009*	*2007/2008*
Canada	*7*	*5*
United States	*7*	*1*
Caribbean	*1*	*0*
Europe	*4*	*5*
Asia	*5*	*4*
Australia	*0*	*1*

Data Source: GTMS database

Tours supported:

- Red Chamber's Tour to Malaysia, Philippines, Singapore & India.
- The Borealis String Quartet's tour to Taiwan and Japan.
- Pacific Ballet BC Society's performance at the Seoul Ballet Expo, Korea.
- Vancouver Symphony Society's tour of South Korea and five cities in China: Macau, Guangzhou, Beijing, Shanghai and Suzhou.
- John Boehme's participation at two performance art festivals in four Chinese cities.
- Musica Intima's Quebec tour in conjunction with BC Scene.
- Vancouver Community Gamelan Society tour of *New Javanese Shadows* to the Canadian Museum of Civilization (Ottawa) and other Ontario venues.
- Vancouver Symphony Society's Tour to Montreal, Toronto and Quebec City in conjunction with BC Scene.
- Battery Opera Performing Arts Society's Tour of *Bob's Lounge* to Montreal, associated with Festival Theatre des Amerique.
- Electric Company Theatre Society's tour of Studies in Motion to the Yukon Arts Centre and Alberta.
- Kidd Pivot Performing Arts Society's tour to Calgary, Whitehorse, Budapest, Frankfurt, Tel Aviv, Portland, Seattle and Toronto.
- Urban Ink Productions Society's Caribbean tour of *GRAVITY* to Trinidad & Tobago and Guyana.
- Aventa New Music Society's Tour to New York City, Munich and Copenhagen.

- Musica Intima's tour to Cork International Choral Festival (Ireland) and World Choral Symposium (Denmark).
- Uzume Taiko Drum Group Society's Tour of Germany & Switzerland.
- Chor Leoni Men's Choir's performance at the 50th National Convention of the American Choral Director's Association.
- Orchid Ensemble's tour to Colorado, New Mexico, Arizona, Illinois, Wisconsin, and Minnesota.
- Manding Jata's tour of educational institutions and venues in California.
- Grace Jong Eun Lee's tour to New York, New Jersey and Michigan.
- Stuart Nemtin's showcase of *Major Conrad Flapps* at the International Showcase for Performing Arts for Youth in Cleveland, Ohio.
- Theatre Replacement Society's tour of *That Night Follows Day* to Seattle's On The Boards.
- Movement Dance Productions Society's tour to New York City, Montreal, Quebec City and Sherwood Park (Alberta).

AUDIENCE SIZE AND PUBLISHING VOLUMES FOR SELECTED ORGANIZATIONS.

Attendance on a regional basis, using a sample of four organizations per region

	2008/09
Vancouver Island and Coast	*274,919*
Lower Mainland and Southwest	*585,477*
Okanagan and Kootenay	*117,424*
Central	*157,676*
Northern	*76,611*
Total	1,212,107

Number of artists of arts organizations that toured to each region

Year	*Number of Titles*
2005	*4,324*
2006	*5,113*
2007	*4,232*
2008	*4,816*

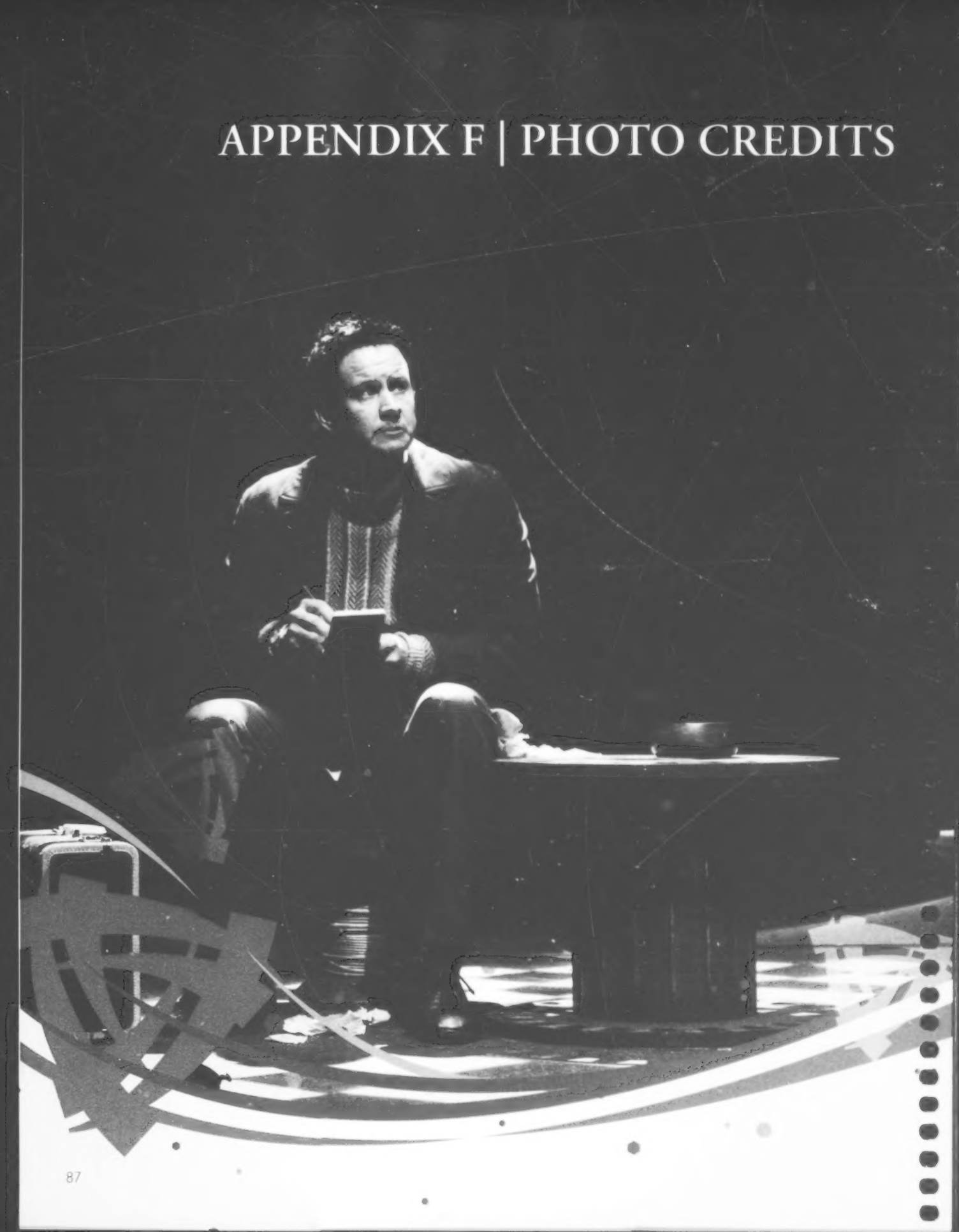
Data Source: GTMS database

PERFORMANCE HIGHLIGHTS AND EXPECTATIONS

Notable increases in audience counts can be found in the Vancouver Island and Coast, Central, and Northern regions of the province over the two year period of fiscal 2007/08 and 2008/09. For the remaining two regions, the audience size has diminished over the same period of time by an average of just under five percent (4.99%).

In regards to publishing volumes, the 4,816 number of titles in print this year is an increase of 13.8% over last year's figures.

APPENDIX F | PHOTO CREDITS



Cover

Bye Bye Bombay. Cara Yeates

Photo by Leila Morrissey

Inside cover

Johnny Grant: A Rollicking Adventure Story by Daniel Martin and Dave Mott. Pictured are Daniel Martin and Dave Mott, Upintheair Theatre.

Photo by Cynamon Shcreinert

Pg1

Kerry Sandomirsky and Jonathon Young in the Electric Company Theatre's production of *Brilliant!* staged at the Belfry Theatre, Victoria.

Photo by Tim Matheson

Pg4

Minister Bennett addresses representatives of the arts and cultural community of the Kootenays at the BC Arts Council Reception, *Royal Alexandra Hall*, Canadian Museum of Rail Travel, Cranbrook.

Photo by Brian Clarkson

Pg 9

Talking Stick Festival 2009. InGen'Yous Indigenous Youth, Shyama Priya Singh (Full Circle Ensemble).

Photo by Chris Randle

Pg 15-16

Aeriosa Dance performing on the walls of the Vancouver Public Library.

Photo by Tim Matheson

Pg 18

Opening reception of *MARGINALIA: Getting Out of the House* by Margaret Dragu and Pam Hall at the Richmond Art Gallery. Performance by Margaret Dragu at the opening.

Photo by Jacob Gleeson

Pg 30 — Production of *The Drowsy Chaperone* by the Vancouver Playhouse Theatre Company.
Photo by David Cooper

Pg 32 — Jazz*fest* International performance of Seun Kuti. Seun Kuti front and centre with members of the band presented by the Victoria Jazz Society.

Pg 40 — Council Members Jane Danzo, vice-chair, and Marie Clements along with program officer Sue Donaldson tour the Ktunaxa Kinbasket Interpretive Centre, Cranbrook.
Photo by Brian Clarkson

Pg 42 — *The Deceleration Chamber* at Open Space, Victoria. Artists: Scott Amos, Frédérick Belzile, Scott Conarroe, Nathalie Daoust, and Daniel Tom.
Photo by Garth Rankin

Pg 52 — Installation of *we are not alone* at Open Space, Victoria. Artists: Emily Goodden, Susan Hawkins, leanne], Wesley Mulvin, my name is scot, and Frances Zorn. Jo Cook, Curator.
Photo by Jo Cook

Pg 61 — Tara Olvberg in *TIMBERtrombe*.
Photo by Chris Randle

Pg 63 — *Loc Oi Loc A ... (O Ancient One ...)* by Vancouver artist Nhan duc Nguyen at Open Space, Victoria.
Photo by Garth Rankin

Pg 71-2 — Jonathon Young, Gaelan Beatty, and Josh Epstein in the Electric Company Theatre's production of *Studies in Motion* staged at the Vancouver Playhouse.
Photo by Tim Matheson

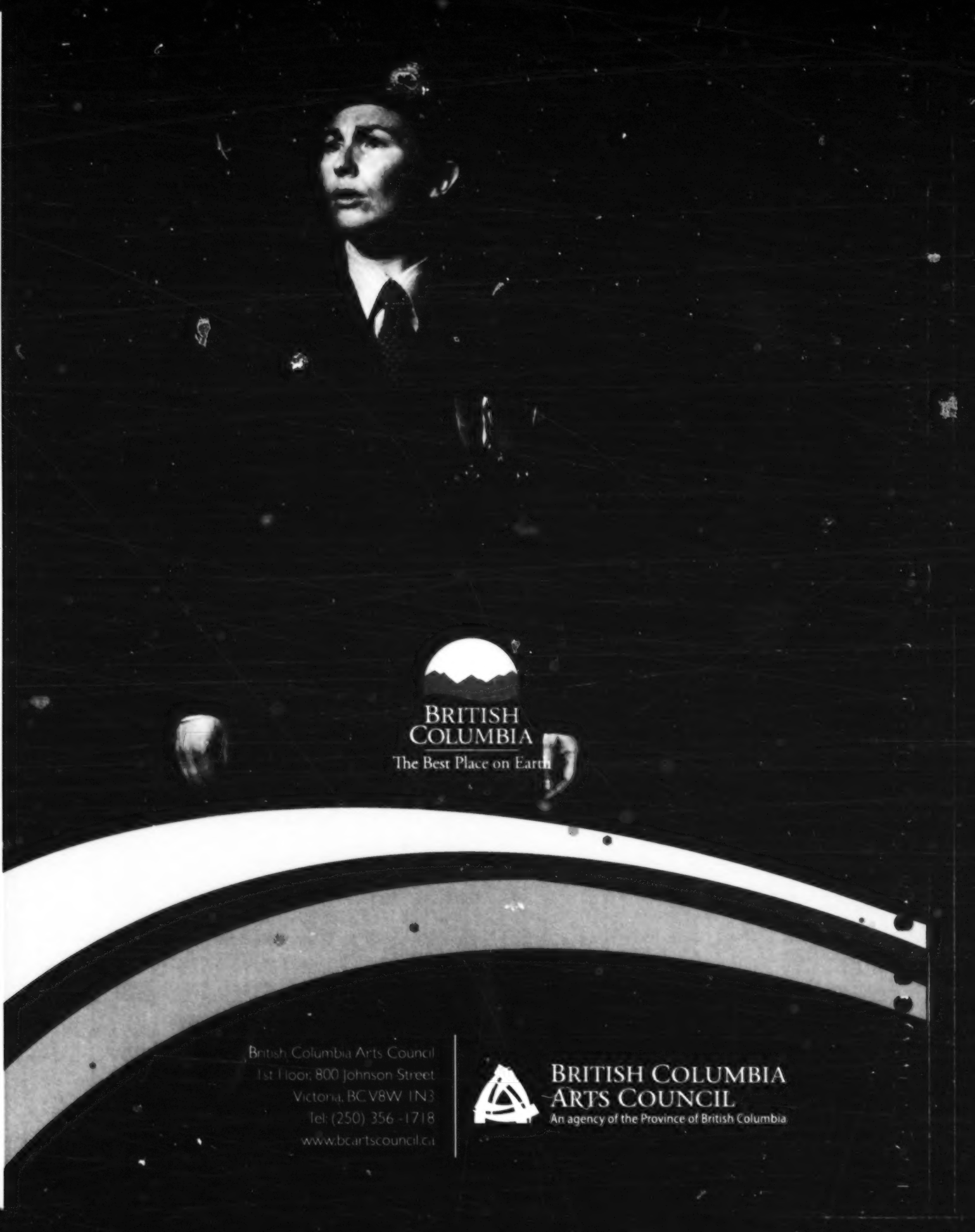
Pg73 — Adam Fisher, Rose-Ellen Nichols, Michael MacKinnon, and Heather Dainel-Kadonaga in *Jack Pine*, commissioned and produced by the Vancouver Opera.
Photo by Tim Matheson

Pg 77 — Installation view of *Within Larger Than Life* at the Art Gallery of Greater Victoria.
Photo by Bob Matheson

Pg 81 David H. Bateman's performance: *A Brief History of White Virgins, or The Night Freddie Mercury Kissed Me at the opening of A Little Distillery in Nowgong*. Centre A, Vancouver.
Photo by William Ting

Pg 87 James Long in *The Ends of the Earth* by Morris Panych at the Belfry Theatre, Victoria.
Photo by Emily Cooper

Back Cover Julia Mackey as Jake in *Jake's Gift*, presented at The Cultch, Vancouver.
Photo by Tim Matheson



British Columbia Arts Council
1st Floor, 800 Johnson Street
Victoria, BC V8W 1N3
Tel: (250) 356-1718
www.bcartscouncil.ca

BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia